A History of Konkani Literature

ManoharRai SarDessai

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Sahitya Akademi





A HISTORY OF KONKANI LITERATURE

(From 1500 to 1992)

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The sculpture reproduced on the endpaper depicts a scene where three soothsayers are interpreting to King suddhodana the dream of Queen Maya, mother of Lord Buddha. Below them is seated a scribe recording the interpretation. This is perhaps the earliest available pictorial record of the art of writing in India.

From : Nagarjunakonda, 2nd century A.D.

Courtesy : National Museum, New Delhi.

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Contents

I

THE LAND, THE PEOPLE AND THE LANGUAGE

I) The Land And The People

The narrow strip of land between the Sahyadri Mountains and the Arabian Sea, stretching from Thane to Karwar is termed as Konkan. In olden times Konkan was called Aparanta. It was also called Kunkan or Kunkunu. The region from Gujarat to Kerala was termed as Sapta Konkan. The Cher region was called Kang or Kong. Hence the word Kongvat which gave rise to Konkan. There is also a view that it has come from Kon meaning the top of the mountain.

The word Konkan is derived from Kukkana. The position of this Kukkanaes is given in Suta-Samhita (Ch. XVI 1-5) as north of Gokarna. Another explanation is that out of his great affection for his mother Renuka, also known as Kunkana in the Puranas, Lord Parasurama created the land and named it after her. People in Dang worship "Kunkana" or Konkani Devi.

Geographically, there is perhaps no better defined region in the whole of India than the Konkan. In the words of A.K.Nairne, the writer of "History of the Konkan": "the Ghats separate the Konkan like a wall from the great plains of the Dekkan and in the whole region of these mountains there are but eight cart-roads leading from the Dekkan to the Coast". Throughout history, this region has had a distinct existence. Strabo, the ancient historian who flourished in 3rd century A.D. mentions it under the disignation of Koniakei. The celebrated Chinese traveller Hieuntsang who came to India in the 7th century A.D. mentions Konkanapura as distinct from Maholocha (Maharashtra).

The Arab traveller Alberuni of XIth century makes mention of 'Kunkan'. The Portuguese historian João de Barros (16th

Century) in his work "Decadas" says: "The narrow strip of land that runs from the sea to the Ghats is called Concan and its inhabitants Conquenijs even though our people call them Canarijs."

It appears that to the end of the 6th century, Aparanta and Gomanta signified North Konkan and South Konkan and the Konkan extended from Damanganga river to the north and the Gangavali river to the south. But in the 7th century, it appears that the two Konkans are further sub-divided into seven Konkans. The whole region was termed as Sapta Konkan, and the original Konkan was called Mahasaptama. The word was used for the first time in the Chalukya King Vijayaditya's copper plate of Shake 627 (705 A.D.). The copper plate mentions, Mahasaptame iridige visaye' (India Anti. Vol. 9, p.131). In Varahamihir's Brihatsamhita of the 6th century, we find the mention of Konkan as one of the regions of India. The Jain author of Ratnakosh (15th century A.D.) also mentions "Konkandesa".

Konkan was called Aparanta meaning 'the region on the western side'. In Adiparva (Adhyaya 217, 218) there is mention that Arjuna went from Gokarn to Aparanta from there to Prabhas and thence to Raivatak and then to Dwarka. Thus it seems Aparanta was between Gokarn and Prabhas. In Raghuvansh, Aparanta is described as the region between Sahyadri and the Sea (Raghu. 4.58). Konkan is mentioned in various terms in both Sanskrit and Persian.

In Sanskrit the terms used are "Kukun, Kunkan, Konkan." The words `Gomanta' as well as `Aparanta' (North Konkan) are mentioned in the Bhisma Parva of the Mahabharata. (Adhyay 9).

According to the Sahyadri Khanda of 'Skanda Purana': "After conquering lands from the Kshatriyas, Shree Parashurama celebrated his victory by performing Ashvamedh Yajna. The sage Kashyapa was the high-priest, and after ending the rituals, Shree Parashurama gifted all the conquered land to his high-priest Kashyapa."

Kashyapa, was of the opinion that the land, for maintenance of peace and order, needed to be governed by the Kshatriyas.

Despite 21 raids of Shree Parashurama, some Kshatriyas had succeeded in escaping the raids, living in forests and hills, and they would not come back unless they had total reassurance that Shree Parashurama would leave the land forever and never set foot in the area again. Therefore, Kashyapa observed to Shree Parashurama that since the latter had gifted the land, he had lost the right to reside there and so, he should go away forthwith. Shree Parashurama let fly seven arrows over the waters and ordered the sea to roll back and release that much land. After him, this strip of land (extending from the Vaitarana river to the south up to Kanya Kumari) was named 'Parashurama Kshetra' in the Puranas.

There are many places in this area bounded on the East by the Sahyadri dedicated to the worship of Shree Parashurama. In Goa, there is a shrine dedicated to him in Poinguinim (Paingin) village, Canacona (Kankon) taluka. In the northern most zone of this strip there is again a shrine of Shree Parashurama on a hill named Sallher and at the North of this shrine and about 100 cubits there are two foot-marks carved in a rock to commemorate his position when he ordered the sea to roll back and release the land. In the southern-most zone of the strip, there is a place on the top of a mountain named Mahendragiri (Trivendrum district, Kerala State) which is considered by the people to be the permanent residence of Shree Parashurama, as he is supposed to be immortal. Outside this strip also, there are many places throughout India linked with the name of Shree Parashurama as far North as the eastern boundary of Assam and the mountain Mahendraparvata in Orissa on the East.

In the 3rd century B.C. the Mauryas ruled over India. Ashoka's edicts are found at Siddapura, Brahmagiri and Jattinga Rameswara in the Chitradurga district to the far south-east of Goa in Karnataka. A statue of the Buddha belonging to that period was also found at Chandrapura in Goa. Today it is in the Heras Institute, St Xavier's College, Bombay.

After the disintegration of the Maurya empire, the Satavahanas rose to power in the Deccan. Satakarni I, the third king of this dynasty is said to have extended his sway over the regions of upper

Deccan, and portions of central and western India including Konkan, which naturally includes Goa. There was a break in the supremacy of the Satvahanas for about a century after the rule of Satkarni I.

After the disintegration of the Satvahanas, the Pallavas assumed power. Mayurasharma, the founder of the main Kadamba dynasty, is said to have carved out his new kingdom by vanquishing the Pallava overlords. Kadamba dynasty ruled from 325 A.D. to 540 A.D.

From the main Kadambas, Goa passed into the hands of the Chalukyas of Badami who ruled South India from about 566 to 757 A.D. A son of Pulakesi II (610-642 A.D.) apparently ruled over the Konkan as viceroy on behalf of his father. He was Chandraditya who is credited for having founded Chandrapura (modern Chandor) one of the most ancient towns in Konkan, which was later to be the famous capital of the Goa Kadambas Though the Kadamba dynasty was overpowered by the Chalukyas, it did not become extinct altogether. Many chiefs held subordinate positions under the Chalukyas. Till as late as the 14th century, many princely families belonging to this main Kadamba stock ruled in different places, as feudatory chiefs to these contemporary ruling dynasties. Noteworthy among these are the Kadambas of Goa ruling over Goa, Karwar, and Belgaum districts.

The Kadambas of Goa were later scions of the main Kadamba dynasty. As long as strong powers like the Chalukyas of Badami, the Rashtrakutas and the Chalukyas of Kalyani ruled over the Deccan, they remained their feudatories but as soon as these powers began to wane they asserted their independence and even issued gold and other coins in their own name and gave grants to temples.

The Silaharas were thus another power ruling over the Konkan at that time.

The Goa Kadamba dynasty came to an end due to Muslim conquests under Malik Kafur, the general of Allaudin Khilji (1296-1316). After Muhammad Bin Tughluq's death when the Bahamani Sultanate was founded, Goa passed under the Bahamani Sultans

and remained in their hands up to 1366.

Meanwhile, the Portuguese had discovered the new sea-route to India and Afonso de Albuquerque seized Goa from Ismail Adil Shah in 1510. Once again Adil Shah recaptured Goa, but soon after, on 25th November 1510, Albuquerque finally succeeded in securing it for the Portuguese, under whom it remained for 450 years until its liberation on 19th December 1961.

The homeland of Konkani was undoubtedly Goa (Gomantak). Sir George Abraham Grierson in his "Linguistic Survey of India" states: "the original seat of the language (Konkani) was Gomanta or Goa, and it is therefore, often called Gomantak."

At present, Konkani speakers are not confined to the region of Konkan alone. Konkani Christians from Goa migrated to other regions on the West Coast and in the interior as far as Coorg. When the Portuguese formed factories on the coastal regions, many Konkani Christians formed settlements there. Maratha incurisions in Goa encouraged this trend. Those who settled in Kanara and Coorg are termed as Mangaloreans for they are mostly concentrated in and around Mangalore. The Konkani Christians were accepted by the Bednour Kings, their religion protected and were given lands for agriculture as well as to build churches. In 1760, Hyder Ali annexed Kanara but the former protection of Konkani Christians continued unhampered. But under Tippu Sultan's rule, their lot became unenviable. Desiring to enlist them in his army and coveting their wealth, he arrested them as traitors and about 30,000 Christians were taken to Shrirangapattan as captives. Their captivity lasted for 15 years. And when they returned home after Tippu's fall in 1799 their numbers had dwindled to a bare 10000.

The Konkan never formed part of Maharashtra or of Karnataka. The Kavi Rajya Marga, dated 900 A.D. which is the earliest literary work giving the limits of Karnataka, expressly excludes it. While the Balaramayana gives the limits of Maharashtra as comprising the regions of Vidarbha and Kuntala, corresponding to the Central provinces and the Dekkan. In the history of the Dekkan, Sir Ramakrishna Bhandarkar says that in the Puranas and in the Ratnakosha, Maharashtra is distinguished from Aparanta or Konkan.

Only later in the 17th century, North Konkan came under the sway of the Marathas.

The evergreen tropical forests of the Sahyadri Ghats, the coconut trees on its seashore and river banks and the paddy fields and hills covered with green grass and scrub lend enchantment to this region. Here there is a harmonious interplay of man and nature and the hand of man seems to have aided nature in its growth and beauty. The life of the people of this region is attuned to the rhythm of the monsoon rains. And many festivals are celebrated with the seasonal rain as the central point. The rain also figures in folk songs as well as in written literature.

Geography has played its part in shaping the linguistic and cultural history of Konkan. Because of its being situated on the Western Coast, it has undergone influence from the West. Sumerians, Arabs, Portuguese left their impact both on the language as well as religion and culture. The relative fertility of the land and the abundance of food have made the people of Konkan, simple, cheerful and a little indolent. It has also led to a colourful open air life throbbing with the rhythms of art, music and dance.

One of the most outstanding features of Goan life is the institution which the Portuguese termed as comunidades." "Comunidades" or "Gaumpoun" as it is called in Konkani, is an age old institution started by the Aryan settlers or perhaps even earlier by the original inhabitants. Every village is supposed to be an independent unit owning its own land, the produce of which is distributed among the "Gaunkars" or the associates. The feeling of belonging to a village is very strong among Goans. The same spirit is expressed in another institution called "Kudd" (room) which Goans had created in cities like Bombay, Poona, Karachi. A "Kudd" is a residential club of the inhabitants of a village in Goa and named after the village. It is almost like a family wherein those who are employed can stay and are fed by paying a meagre rent. In Bombay there are over 250 kudds each providing shelter and food to hundreds of Goans. The village feast is celebrated on a grand scale.

While rulers changed from time to time the Gaunponn remained, hence, the attachment and fidelity of Goans to their village is greater than their loyality to the rulers. The money that came from the produce was used to pay taxes to the Government and to build canals, roads, temples, churches and provide for other amenities. The surplus was divided among the gaumkars i.e. villagers or descendants of the original founders of the village.

II) The Language : Characteristics. History

The Konkani language is spoken widely in the areas along the Arabian Sea Coast in Western India. The area known as Konkan proper, within Maharashtra State and Gomantak, the modern Goa, forms the home of the Konkani language. At the present day, in the area from Thane in Maharashtra through Ratnagiri, Savantvadi and other districts, and the State of Goa, and then through Karwar, Halliyal and Supa Taluka of North Karnataka, it is spoken as the local native language (in Karwar Taluq, Konkani is spoken by 78% of the population). In South Canara district of Karnataka and in the western coastal areas of Kerala, Konkani is widely spoken. In Kerala, Konkani occupies third rank in the order of languages spoken there and is the second important language in the District of Ernakulam. There is also a considerable Konkani speaking population above the Western Ghats, for instance, at Sirsi, Siddapur and Belgaum. In the cities of Madras and Coimbatore in Tamil Nadu and in the city of Bangalore in Karnataka, a good number of Konkani speakers have settled down. Amongst the cities and towns where there is a large Konkani population, Bombay occupies the first place.

A number of the most eminent linguistic scholars, both European and Indian, like Sir George Abraham Grierson, Jules Bloch, Sten Konow, Sumitra Mangesh Katre, and V.P.Chavan have declared their considered opinion that Konkani is an independent Aryan language, with its own place as a sister-language to Marathi and to Gujarathi. Owing to a number of historical reasons, Konkani has been wrongly brought under Marathi.

Dr. V.P. Chavan, former Vice-President of the Anthropological Society, Bombay, emphasised four main points to disprove the theory that Konkani is only a dialect of Marathi. First, that Konkani, in borrowing words from Sanskrit, acted independently of Marathi, both languages choosing different vocables for the same thing from Sanskrit's vast store. Second, that Konkani and Gujarathi have many words in common, which are not found in Marathi. Third, that Old Marathi had borrowed many words from Konkani. Fourth, the author indicates several points of similarity and dissimilarity between Marathi and Konkani, among the latter, he mentions the Konkani 'O' (as opposed to the Marathi 'a' which is of different Prakrit origin); the case terminations lo,li,lem seem to have been derived from the Gujarati no,ni,nu. Konkani used "lo" for animate things only, cho for inanimate ones (Ramalo cholo, zhaddacho khando) but this distinction is not observed in Marathi. Konkani has also distinctive verbal forms. In both Konkani and Gujarati, the present indicative has no genders, while it has in Marathi. The infinitive forms: chem, cheak (karchem, karcheak) is allied to the Hindi ko (Karneko) and not to the Marathi nem or eala (karnem, karneala). There is also the difference in the use of 'vach', for 'za' 'to go'. Chavan's main contribution to the discussion is undoubtedly his bringing to light the hidden links between Gujarati and Konkani, which were earlier sensed by Konow and Bloch.

The earliest inscription in Konkani language is of the Gupta period. It is found at Arvalem in Goa. The inscription reads: "Sachipuracha sirassi" (on the top of Sachipura) Only this sentence of the whole inscription is legible. It is ascribed to the 2nd century A.D. A photostat copy of it was published in the Canara Industrial and Banking Syndicate Bank's Silver Jubilee Souvenir of the Sirsi Branch, 1959.

One other inscription has been found, which goes back to the 12th century. The entire inscription is not in Konkani, but only one or two sentences are in that language, the rest being in Marathi. It is an inscription of the Silahara King Aparaditya of the year 1166 A.D., and it has following Konkani sentence: "atha tujo konu-hurie shasonlapi techya vedyanatha-devachi bhal sakutumid apader.

Read in modern Konkani, retaining almost the same words it would be..... "Atam to zo conuiem sharan lapit, tecaer vedhyanath dewacho bhalo sakutumbim apadum etc." (Jubgras XII p.334). This is a north Konkan inscription at Nageshi dated Saka 1334 (1413 A.D.) is not completely in Marathi language. It is an inscription of Virapratapa Deva Raya I of Vijayanagar under whom Nanjanna Gosavi was Governor in Goa. There are many Konkani phrases. Some words are pure Konkani words: "Kulagga"- garden land; "Tambve"- a copper pot measuring 5 seers Salasinpa-1/16 of a seer; "Tilel" (til-oil); "narlel'-Coconut oil; "Sadik"-polilshed, all Konkani words, not found in Marathi.

The famous inscription at the foot of the colossal Jainmonolith statue of Gomatesvara (Bahubali) at Shravanabelgola (1116-1117 A.D.) created by King Chamundaraya is in Konkani, as the word Karaviyalam "Caused to be made" has the Konkani causetive suffix `ya' in it.

Konkani used to be written in the Nagari script during the Portuguese and Dutch periods. The introduction containing a testimonium in Konkani to Van Rheede's,"Hortus Indicus Malabaricus" published in 1678 A.D. - a botanical work in 12 volumes, was written in Nagari. It is given by Appu Bhat, Vinayaka Pandit, Ranga Bhat - the three Konkani Ayurvedic physicians of Cochin. The name of each plant written in different languages, which included Konkani also, and this Konkani is named there as `Brahmana' language. Konkani is known during the Portuguese and Dutch times as `Lingua Brahmanica'. The testimonium is the earliest specimen of Devanagari block-printing.

Konkani unfortunately has been compelled to become a language using a multiplicity of scripts — Devanagari, Roman (or Portuguese Roman), Kannada and Malayalam, and not just one single script used everywhere. This has led to an outward splitting up of the same language, which is spoken and understood by all, inspite of some inevitable dialectal divergences e.g. Ratnagiri Konkani, Goan Konkani of the Christians and of the Hindus, south Kanara Konkani and Kerala Konkani. With the destruction of the

Konkani-speaking Hindu state of Gomantak or Goa by Portuguese conquest in 1510, the original script of Konkani, some early form of Devanagari (Konkani does not appear to have used the Modi script like Marathi) was disused in Goa, and the Portuguese Christian Missionaries began to write and print the language in Roman, which was gradually adopted for the language in Goa. An extensive Roman-Konkani literature of Christian inspiration grew up, which is still flourishing in Goa among both Christians and Hindus. Then Hindu Konkani-speakers from Goa who migrated to the Karnataka and Kerala coastal areas took up the local scripts-Kannada and Malayali to write and print Konkani. Some Konkani-speaking Muslims in Ratnagiri and elsewhere used among themselves the Perso-Arabic script in writing a few Muslim works in Konkani. Though at the present day, Kannada and Malayalam are being used for Konkani, and including Roman among Christians in Goa, there is a tendency to have one script only for the language, viz. the Devanagari.

Besides Christian devotional literature which produced no less than forty-five classics, there has been a considerable body of Hindu Konkani Santa Sahitya from the South. Besides Jogavva and Appaya, who wrote Konkani devotional poetry, there have been others among whom Narayana Tirtha with his songs and prose allegory Mana-Indriyalem Charitra, and Sahajananda (1850-1911), Shanti ani Shivaramashrama-Swami. More recent productions in Konkani include Venkatrao's Vivek-Ratnakara (ocean of discrimination) Gulwadi Hari Sankar's Harikirtan, Samarthachem Samarthya and several translations and commentaries on the Gita. The Swamis of the Chitrapur Math have also Konkani religious and philosophical works to their credit. Swami Parijanana Ashram's collected 1959 Diwali addresses to his various congregations are a specimen of Konkani metaphysical prose. Chandrahasanataka, the Prahladacharitranataka (1912) by Bollantin Krishna Prabhu and Savitrinataka (1922) by Kumble Narasimha Naik (South Canara) are some of the serious works on Konkani drama written by the authors from the South Kanara.

Smt. Amulaka Shenoi was the author of devotional and other types of poems, and she was perhaps the greatest among the Konkani poets and poetesses of Kerala.

A. I. R. started news and other services in Konkani when the Goa question was creating great interest. Radio Goa (Panjim) started Konkani broadcasts in 1945. A. I. R. news and Konkani programmes were started in 1952 from Bombay. The Portuguese Radio from Lisbon started Konkani broadcasts in 1955. The external services of A. I. R. has been broadcasting Konkani since 1955 for East Africa. The Dharwar A. I. R. station broadcasts Konkani features for half an hour per week on a regular basis since 1st August 1965. The Trivandrum/Alleppey/Trichur, and Calicut stations of A. I. R. in Kerala State have also started broadcasting Konkani features for 20 minutes in each station.

There are many organisations that came into being in different States for promotion of the Konkani language. The Konkani Bhasha Mandal came into being as a result of the first session of All India Konkani Parishad held at Karwar in 1939. Other organisations were similarly established in Bombay, namely the Konkani Sahitya Samithi, founded in 1944, and the Konkani Cultural Association in 1965. Also there is a Konkani Bhasha Mandal working in Bombay. Another Konkani Bhasha Mandal was founded in Mangalore in early 1974. After the liberation of Goa from Portuguese rule, the Konkani Bhasha Mandal was founded first at Margao and the Mandal produces and publishes books of literary merit in Konkani. The Konkani Bhasha Prachar Sabha, Cochin, initiated, in 1966 took, steps to get the language its due place among the national languages of India. With the recognition of Konkani in 1975 by Sahitya Akademi, a new era dawned.

In Kerala State, Konkani enjoys the status of a recognised language. The State of Kerala has introduced Konkani as a minority language for study in the Primary Schools and syllabii in Konkani in the primary schools were approved and published in the State Gazette.

A survey of political events in Goa after the Portuguese conquest is necessary to understand the present state of Konkani,

its various diaflects and the influences it has undergone in territories outside Goa.

In the first ardour of conquest, temples were demolished, all the emblems of the Hindu cult were destroyed, and books written in the vernacular tongue, containing or suspected of containing idolatrous precepts and doctrines, were burnt. But soon it was felt that a knowledge of the vernacular was needed for the propagation of Christian faith for commercial intercourse and for securing assistance from the natives.

Though by 1548, Dr. (Fr.) João de Albuquerque had started a campaign of confiscating literature by the Hindus, the councils and Goan constitutions ordered the study of the language of the land. The first Provincial Council (1567, 5th Decree First Act) states: "Since this preaching would be more fruitful, if the preacher were well versed in the language of those to whom they would preach, the Council very earnestly urges the Prelates that they should have in their dioceses trustworthy persons, who would learn languages."

The first constitution of the Archdiocese of Goa orders that "no catechumen (would be convert) who has not been first instructed in the doctrines of our Holy Faith should be baptised. Before imparting baptism he should be taught very clearly in his own vernacular all that he has to believe..."

While the third Council or Goa (1585, 5th Decree 2nd Act) ordered that a compendium of catechism be made in the Portuguese language and that this should be translated into the vernacular and taught to the people. The fourth Council (1592 5th Decree of the Act) ordained that a compendium of Christian doctrine and instruction be made, and translated in the most common languages of the province. And the 5th Council (1606) (in its 13th Decree) recommended that "In all the Collegiate Churches of this Province, where the number of Parish priests is four, one of them should know the vernacular of the people, to hear the confessions of the latter and instruct them in the truths of our Holy Faith".

It is thus clear that, during the first century of the conquest the Portuguese actively aided in the study of vernacular languages for propagating their faith.

When the Provinces of Bardes and Salsete were annexed in 1544, Bardes was handed over to the Franciscan Friars and Salsete to the Jesuits for the propagation of the faith. Now, the knowledge of the vernacular became all the more necessary. Both the orders produced great students and masters of the language, the Jesuits proving themselves more zealous than the Franciscans.

The Franciscans founded the College of Reis Magos in 1555 and though they produced some excellent students and writers, on the whole, they manifested a certain reluctance to study the vernacular and later complete neglect of it and that they succeeded in persuading the Viceroy, Francis de Tavora, Count of Alvor, to issue the Decree sentencing the vernacular of the place, to total extermination.

The Decree of the 27th of June of the year 1784 reads thus: "In order to put an end to all inconveniences, it would be suitable to set aside the use of the vernacular idiom and to insist that all apply themselves to speak Portuguese since the use of both the languages at one and the same time gives cause to various inconveniences, including that of not being understood. And to make intercommunication easy, the people of the place shall try to learn the Portuguese language; the parish priests and the school teachers shall impart instruction in that language so that in course of time the Portuguese idiom will be common to one and all, to the exclusion of the mother tongue; and to achieve this end, the language used in sermons and meetings shall be Portuguese, until it comes into daily use; and, therefore, I assign three years, a period within which the Portuguese language ought to be studied and spoken. Moreover, this language alone should be used by the people in these parts in their dealings and other contracts which they may wish to enter into, those using the vernacular being severely punished for not obeying this mandate."

It can be easily guessed that behind this infamous decree were the parish priests who were ordered to learn the vernacular

and who in order to avoid the obvious strain of learning a new language thought it fit to force all the people to learn Portuguese instead of a few to learn Konkani.

This decree had far-reaching consequences both for Konkani language and literature and also indirectly for the propagation of Christian faith. An attempt was made to suppress the language of the people with a stroke of pen and though the language did not die it left on it marks of extraordinary corruption and degeneration.

Franciscans printed relatively less books than the Jesuits and their writings were soon forgotten. The Jesuits printed a number of books, the only printing press in Goa being at their disposal. The Holy Inquisition had its large share in the persecution of Konkani and a larger share in the ruin of the Portuguese Empire in Asia.

The Holy Inquisition was averse not only to superstitious beliefs and practices but was bent on eradicating any trace of Hindu or Indian culture that existed before the arrival of the Portuguese. In this campaign of the total destruction of an ancient culture even the local languages were not spared. This attitude is well illustrated by this statement made by one Inquisitor to His Majesty in 1731: "The first and the principal cause of such a lamentable ruin (loss of souls) is the disregard of the law of His Majesty, D.Sebastião of glorious memory, and the Goan Councils, prohibiting the natives to converse in their own vernacular and making obligatory the use of the Portuguese language... In these places some members of Village communities, as also women and children have been arrested and others accused of malpractices since they cannot speak any other language but their own vernacular, they are secretly visited by Botos, servants, and High Priests of pagodas who teach the tenets of their sect... This would not have happened had they known only the Portuguese language; since they being ignorant of the native tongue the Botos, Gurous and their attendants would not have been able to have any communication with them, for the simple reason that the latter could only converse in the vernacular of the place."

II

THE PRINTING PRESS

i) Printing Press In Goa - 1556

Goa, first in India to be occupied by a European power, was the first to have a printing press and Konkani thus enjoys the privilege of possessing the first texts printed in any Indian language.

Arrival of the printing press in India was the result of a happy accident. From a letter written on April 30, 1556 by Fr Gaspar Caleza to St. Ignatius of Loyola it appears that a ship carrying a printing press, with some technicians set sail from Portugal for Abyssinia. At that time those who went to Abyssinia from Portugal rounded the Cape of Good Hope, touched Goa, and thence proceeded to Abyssinia. The Patriarch designate of Abyssinia accompanied the printing press. But the Partriarch was detained in Goa. He never left Goa nor did the printing press. Printing operations started in October 1556 and St. Francis Xavier's Doutrina Christa printed in 1557, is the first known book printed in Goa. No copy of St. Xavier's Doutrina Christa is however, available.

The printer was one Juan Bustamante, a Spaniard and he may be considered as the pioneer of the art of printing in India. He was born in Valencia in Spain around 1536. He joined the Society of Jesus in 1556. In 1563 his name was changed to Joao Rodrigues. He died on August 23, 1588. It is said that a person of Indian origin was sent by the King of Portugal to help Bustamante in setting up the press, but there is no mention of his name.

João Gonsalves, another Spaniard who had acompanied Bustamante to Goa is credited for being the person who prepared the first types of an Indian script. These types were used for the

printing of Doutrina Christã in 1578. This was the first book printed in an Indian language (here Tamil). The book consists of 16 pages and is a Tamil translation by Henrique Henriques of St. Xavier's Portuguese work of the same name.

The first printing press was established in St. Paul's College, Goa. Urgency of preparing types of Devanagari script was not felt at that time because of the clumsy shape of the characters. Yet types of Devanagari letters were cast by the end of 1577, but because of the demise of the printers soon after, the idea was given up. It is for that reason also that the Christa Purana was printed in Roman characters in the College of Rachol in the year 1616 and 1649 and in the College of St. Paul in the year 1654.

Though printing had come to Goa in 1556 it was only in the 17th century that books were being printed on a large scale; for,in the early years of Portuguese rule, conversions were mostly made by political coercion or physical force. But when it was found that the results were not as encouraging as expected, emphasis was laid on intellectual conversion and religious education as is seen in the resolutions of the Provincial Councils at its sessions of 1567, 1575, 1585, 1592 and 1606.

Christian books were to be printed in the local languages for the benefit of the converts. Hence the boost given to printing during this period and the publication of a number of books in Konkani and Marathi notably by Fr. Thomas Stephens, Fr Etienne do la Croix, Fr Antonio Saldanha, Fr Miguel do Almeida and others. Fr Thomas Stephens wanted to produce books in Devanagari characters but his wish never materialized.

Though many missionaries were conversant with Devanagari script it was easier to cast Roman types for Konkani to express Konkani sounds in Roman script. A phonetic system was evolved by Fr. Stephens, but the Roman script failed to fix the original sounds of Konkani, thus deforming certain sounds which the Europeans could not pronounce. The adoption of Roman script facilitated printing but it isolated Konkani from the rest of the Indian languages. And the European Missionaries as well the new Christian converts were debarred from the knowledge of Devanagari

script as well as texts written in that script in languages like Sanskrit and Marathi.

Printing activity flourished in Goa as long as there was need of books in vernacular languages for the purpose of evangelisation. But when the vernacular languages were suppressed by official decree of 1684, Christian religious literature in the local languages suffered a severe blow and printing activity suffered a serious set-back.

Attempts were made a century later to revive the printing press but without success. It was only in 1821, that the press reappeared in Goa with the starting of a weekly called "Gazeta de Goa", followed by Chronista Constitucional de Goa (7th Dec. 13th June 1835) and Boletim de Governo do Estado da India (7th December 1837). Printing in the Devanagari characters in Goa started only in the second half of the nineteenth century.

It may be noted that because of the adoption of Roman script for Konkani Christian Literature and because of the systematic elimination of literature in Devanagari script as also because of the compulsion to learn Portuguese as the first language in Parish schools. Christians were totally cut off from Devanagari script and consequently from other Indian languages and literatures. Hindus however, studied privately Marathi in Devanagari script and made extensive use of it both as a library language and the language of literary expression. Hindus took to writing Konkani in Devanagari script at a relatively recent date, only in the second quarter of the twentieth century. This cleavage will leave its mark both on Konkani language and literature.

Westernization had its impact on folk music too. Western music and Konkani words produced a number of hymns. A few of the most important hymnographers may be mentioned Fr. Jaoquim de Miranda of Santana (d.1783), author of the hymn "Riglo Jesu Molleantum" (Jesus entered the field), Dona Barreto Margao (flourished in the 1820s) authoress of "Papianchi Xeratinni" (Sinners repent) a masterpiece of its kind, Fr Pascoal Baylon Dias, of Carmona (flourished in the early nineteenth century) probable author of "S. Francisco Xaviera".

ii) Devanagari Block-Printing In Kerala (1671)

The honour of being the language of the earliest Devanagari block-printing goes to Konkani.

Portuguese intolerance against religions other than Christianity attained its peak in the seventeenth century. Even Hindu physicians were precluded from practising Ayurvedic medicine which was seen as a religious belief derived from Hinduism. Hence many of them emigrated from Goa to other coastal territories such as Kerala where they could safely pursue their profession. Among these were three Pandits; Shri Rangabhatta, Vinayak Pandita and Apubhatta.

The Dutch Governor of Malabar, Henricus Van Rheede Van Draakenstein brought forth a monumental work on Indian botany: "Hortus Indicus Malabaricus", published in Amsterdam from 1678 to 1703 in twelve volumes. To produce this work, he had Indian doctors draw up lists of plants. He then employed people to collect specimens with their leaves and fruits and had accurate drawings of the samples made by three painters.

The three Konkani Pandits supervised the completion of the manuscript for two years and wrote a testimonial in Konkani for the Governor, endorsing their approval of the work and verifying its authenticity. This was reproduced in the book along with Latin and Portuguese translations. Van Rheede was impressed by their texts on medicine and botany in which the names of the specimens were followed by extensive and accurate description of the morphology, properties, and therapeutic indication of each. (John M. de Figueiredo - Bull Hist. Med. 1984, pp 58: 225-235).

TESTIMONIAL OF THREE HINDU PHYSICIANS ON VAN RHEEDE'S HORTUS INDICUS MALABARICUS (20 April 1675)

Konkani Text :

Svasti Sri Salivahana saka 1597 raksasa Samvatsara Chaitra Bahulla 10. Kochi rajpattanim baisike Rangabhatta tatha Vinayaka Pandita Apubhatta tega vaidya tanim Kochicha Kumdora Andriki Fandre (Henricus Van Rheede) Teacha niropana hea Malabara desantu asile okshadhamatra vruksa, vali, zhaddakhandda ollaktelea

manusyanka musaro devunu te te ganvantu pettavun, tim tim vokhadam annavuna tea tea zharhachem phala, phula, pana, biji samasta tea tea rutukallavari sampaduna tim tim chitarilim. Tea uparanta amim amagelea vaidya granthacha Nighantta pramannim team team okshadhache gunna va anubhavana zo zo gunna amakam kallelo to va team okhadanchim nanvam palleunu aji doni varsa sakalli sanje amim lagi ravunu ho livru sampadun dila. Tem lattika ashi mhannuchaka nazo ashi mhannu amim amanchi nisanni karnu dili. Tem satya mhannu manuchem zaido mhannu Nagara barpana hem baravunu dilam. Sri. Rangabhatta. Vinayaka Pandita. Apubhatta.

Translation :

Hail! The Salivahan year 1597, Raksasa Samvatsara, Chaitra Bahula 10. In the royal city of Cochin, by the orders of Henricus Van Rheede, Commander of Cochin, the three doctors Ranga Bhatta, Vinayaka Pandita, and Apu Bhatta gave information on the medicinal trees, creepers, and plants of this Malabar country to men who could spot them, and sent the men to the right places and the proper medicines fètched, as well as got the specific flowers, leaves, and seeds collected and drawn at the right season. After this, for two years, we stayed near morning and evening and had this book completed, with information concerning the virtues of the several medicines, according to our doctors' book, the Nigbantu, or their qualities as known to us by experience, also examining the medicines' names. That this may not be said to be false, we gave our signature to it. We have also written this out in Nagari letters that it may be taken as true. Prosperity! Ranga Bhatta. Vinayaka Pandita. Apu Bhatta.

iii) Printing Press In Mangalore:

In Mangalore Jesuits established Kodial Bail Press and published religious booklets which includes biographies of Saint Ignatius Loyole, written by Fr Pascal Rego, S. J.

Fr Polese wrote “Dispotto Sangati”, which was also called “Misaracho book”. Fr Polese is also the author of “Novea Testamentacho Mukhia Sangati” ani “October Mhoino”. “Jezu Kristachi Dekh” by the same author is a translation of “The Imitation of Christ.”

Mgr. Miguel Placido Colaço wrote “Jezucho Mog”, “Konkani Bhaxechem Prothom Pustok” and “Ballkachim Metta”. Some of his hymns have become popular among which “Khursaunllim Dukhi Mata”, “Gupit”, “Mhojea Deva tuka Namoskar.”

Mgr Raimundo Mascarenhas wrote, “Poilem Pustok” for children Besides language it teaches good manners. He also wrote the hymn “Deva hea kakulltichea” and “Soglea Novea Testamentacho Torguno”.

Fr Luis Souza published a collection of proverbs and idioms.

III

FOREIGN INFLUENCES

i) Portuguese Influence :

The impact of Portuguese on Konkani is much more considerable than that left by English on Marathi or other Indian languages. This is not only because the Portuguese remained in India for a longer period than did the British, but also due to the fact that Portuguese made its influence felt in almost all spheres of life with the State and the Church actively aiding in its dissemination. The Portuguese were also more interested in cultural assimilation of the people conquered than merely in political domination or economic exploitation.

A brief survey of the colonization of Goa will help explain the phenomenon of Portuguese influence on Konkani through its various stages. Goa was conquered by the Portuguese on 25 November 1510. It was in the first half of the 16th century that the Portuguese conquered the coastal talukas (concelhos): Tisvaddi (Ilhas) in 1510, Bardes (Bardez) and Saxtti (Salsete) which then also included Murganv (Marmagoa) in 1543. These talukas were called Old Conquests (Velhas Conquistas). The New Conquests (Novas Conquistas) - Peddnnem (Pernem), Divchol (Bicholim) Sat'tar (Satari), Fonddem (Ponda), Sangem (Sanguem), Kepem (Quepern) and Kannkonn (Canacona) - were acquired in the second half of the 18th Century. The Old Conquests though smaller in area than the New, contain about half the total population of Goa. They are more urbanized and predominantly Christian. During the 17th and 18th centuries large numbers of Goans, both Hindus and Christians, left Goa for South Kanara and Cochin. In South Kanara and Bombay, Konkani speakers are both Christians and Hindus, while in North Kanara, Savantwadi and Cochin they are mainly

Hindus. The religionwise classification is of significance because the Portuguese impact on the Konkani dialect of the Christians of the Old Conquests is much more considerable than on the dialects of the Christians who migrated to South Kanara, in the 17th and 18th centuries. Portuguese influence on the various dialects of Konkani has thus not been uniform.

Though Konkani and Portuguese both belong to Indo-European family, there are marked differences between the two languages: lexical, phonological as well as syntactic. The first Europeans who made an attempt to understand and learn the local language were fully aware of these differences which were for them as many obstacles in the way of the acquisition of the new tongue. Padre Francisco de Souza, the author of 'Oriente Conquistado a Jesus Christo' states: "The main difficulty of this language lies in its pronunciation, for its alphabet consists of more letters than ours... The second difficulty lies on the part of our ears, for the Canarins talk with great speed... Being so careful in pronouncing double letters, and in aspirating the "h"s that, if this were not done, the words would entirely change their meaning: kellem with double 'l' means 'banana'; kelem with one 'l' means 'did'; khelem with aspiration, 'ate'.,"

Being conversant with the peculiarities of the Konkani phonetic system, Father Thomas Stephens (1549-1619) tried his best to express Konkani sounds in Portuguese orthography: in Portuguese, 's' between two vowels has the sound of 'z' so to express the Konkani 's' sound he used 'ss'. He also used the 'v' sign above the letter to express pronunciation and sign ^ below to express the lengthened sound of a vowel. He also gave this warning: "To pronounce the words it is not enough to know orthography alone, it is necessary to hear sounds which are uttered and to utter them as they are uttered by those who know how to speak."

In spite of these attempts, corruption in pronunciation set in, Portuguese orthography slowly eliminating or deforming original Konkani sounds. The setting up of the printing press in Goa (1556) and the adoption of Roman script eventually rendered the Devanagari

script unfamiliar, thus putting other Indian languages out of bounds and making Konkani more and more dependent on Portuguese for its vocabulary. This also indirectly led to the division of Konkani into Hindu and Christian dialects, a division which persists to this day.

But, at the end of the 17th century the zeal of the missionaries to learn the local language and to write in it seems to have died out. Word for word translations from Portuguese are resorted to, Portuguese terms freely and indiscriminately used. This gave rise to a singularly hybrid language. Konkani fell on evil days, following Viceroy Francisco de Tavora's order that "the natives of the country should abandon the use of their language and speak only Portuguese within three years' (1684). In 1745, Archbishop Lourenço de Santa Maria made it obligatory on all Christians to speak Portuguese. When the Marquis of Pombal assumed power, he commanded that all priests should learn the language of the people. However, after his fall in 1777, Archbishop Assunçào de Brito ordered that religious instruction be imparted in Portuguese alone. In 1831, when the first Government schools were started, Konkani was not included in the curriculum. Portuguese was then the only medium of instruction, the sole official language, the language of the press, the language favoured by the Church and the elite of the territory. Many Christian families began to speak Portuguese at home and proclaimed it their mother tongue. This predominance of Portuguese for centuries together could not but leave important traces on the language. Portuguese words slowly percolated down to the lowest layers of society.

Konkani is a remarkably flexible language. It has freely borrowed words from other languages but has in this process transformed them according to the laws of its own genius. (i) Just as French nasalizes certain Latin sounds, Konkani does the same with Portuguese sounds: Portuguese 'cantar' becomes 'kãtar', 'santo' becomes'sãt', 'entrada' becomes 'ẽtrad', 'bandeira' becomes 'bõder', etc. (ii) The last unaccented vōwel is dropped: 'livro' becomes 'livr', 'igreja' becomes 'igorz', 'doente' becomes 'duent', etc. (iii) 'S' before a consonant pronounced like 'sh' in Portuguese

is pronounced as 's' in Konkani: festa: (feshta) becomes 'fest', resta (reshta) becomes 'rest', etc. (iv) In certain cases the initial atonic vowel disappears through "apheresis": arratel'>'rat'; 'Sebastiao'>'Bosteanv' (v) Proparaxytons change into paraxytons, i.e. in words accented on the ante-penultimate syllable, the vowel of the penultimate syllable disappears: 'chicara'>chikr; 'chavena'>chavn; 'oculos'>vokl; 'bebado'>bebdo. (vi) The pretonic unaccented vowel sometimes changes into "o", just as the Latin word 'natalem' turns into French "noël", 'Maria'>'Mori', 'bandeira'>'bonder'. (vii) The law of metathesis operates in: 'Igreja'>'Igorz'. (viii) According to the law of dissimulation a liquid consonant often changes into 'r' and vice-versa : 'cadeira'>kodel.

Evangelization went hand in hand with lusitanization and the converts were given Portuguese names. The Konkanis however, readily konkanized them: Conceicao>Koinsanv, Francisco>Foransik, Joao>Zuvanv, Antonio>Anton, Rodrigues>Rudrig, etc.

The Portuguese also lusitanized Konkani place names and personal names: Kutt'thalli>Cortalim; Moddganv>Margão; Choddonn>Chorao; Kamot>Camotim; Xennoi>Sinai; Mhatmo>Matmó.

Portuguese nouns have only two genders while Konkani has three: Portuguese masculine nouns remain masculine or turn into feminine or neuter, in Konkani. Portuguese feminine nouns remain feminine or turn into masculine or neuter: 'calor' (m)>kalor (m); 'servico' (m)>sirvis(f); 'estante' (m)>istant(f); 'folha' (f)>fol (f); 'luz' (f) luz (m); 'cadeira' (f) kodel (n).

In general, Indo-Aryan languages do not readily inflect verbs borrowed from other languages. Instead, they add their own verbs meaning "make" or "become" to a foreign verb, and construct a phrased verb stem. Konkani does this with Portuguese verbs: "picar" (to prick) picar zavop, picar korop; `acabar' (finish) kabar zavop, kabar korop; `chatiar' (to punish) xatiar zavop, xatiar korop.

Portuguese influence is not limited to the lexicon alone. Certain phonological and syntactic differences have arisen between Hindu and Christian dialects largely due to the Portuguese influence. In the Christian dialect 'a' and 'a' have merged with 'o'

and 'o' respectively 'chadd' (much) is pronounced like 'chodd' and 'chadd' (climb) as 'chodd'. "R" is completely assimilated to a following dental: 'korta' pronounced like 'kot'ta' and 'morta' like 'mot'ta'. Retroflex lateral 'l' tends to merge with 'w': mullo>muwo. Aspirates (non-existent in Portuguese) are eliminated: kh, gh, th, tth, ddh, bh, h, give place to: k, g, t, dd, tt, b, a, respectively, e.g. : dondo for 'dhono' (profession), birant for 'bhirant' (fear); 'add' for 'hadd' (bring); 'at' for 'hat' (hand), etc.

The literary Konkani of the Christians shows marked Portuguese syntactic influence. Konkani like other modern Indian languages follows the subject-object-predicate word order. But largely as a result of a verbatim translation of Portuguese religious literature the subject-predicate-object word order is adopted. Thus, instead of: Anton boro bhurgo asa (Anthony good boy is) we have: Anton asa boro bhurgo (Anthony is good boy). The relative clause construction common in Portuguese and Latin is also imitated : Am'chea bapa zo sorgar asai (Our father who in Heaven art). This tendency is, however, fast disappearing and we now have such constructions as: Amchea sorgar axil'lea bapa (Our in-heaven-residing father) where the relative clause is placed before the subject noun.

Countless Portuguese words have become part of the common man's speech: (i) Firstly, words that represent objects that the Portuguese brought with them to this part of the world: caju (cashew), popai (papaya), tomat (tomato), bottatt (potato), per (gauva fruit), etc. (ii) Catholic religious terms: mis (Mass), sakrament (sacrament), natlam (Christmas), bensaum (blessing), igorz (church), etc. (iii) Words denoting family relationship: maim (mother), pai (father), tiv (uncle), prim' (cousin), irmanv (brother). (iv) Professional terms: adogad (lawyer), ord (order), lei (law), justis (justice), rekrement (application), prov (proof), selad fol (stamped paper), dotor (doctor), (v) Educational terms: prosor (professor), lisanv (lesson), kadern (exercise-book), tint (ink). (vi) Terms pertaining to architecture: pared (wall), galeri (gallery), varand (varandah). (vii) Miscellaneous words: govet (drawer), pixol (brush), tizulo (tile), kulchanv (mattress), burak (hole) sak (bag), sai (skirt).

Portuguese influence on Konkani can best be felt in the Mando, a dance-song which is the product of the upper Goan class of the second half of the nineteenth century and which contains a happy blend of Portuguese and Konkani words. Here is just one example. Note the Portuguese-derived words therein:

"Inocenti vidu mujem/Sacrificar tuka kelem/Mujem kallizu ugoddtam/Poilem entrad tuca ditam./ Papan maman vichilolo,/ To Devanu nirmilolo/ Aiz Sakramentu zoddilo,/ Devan sagrar amcho kelo./ Aiz dis muzo sontossacho,/ Mollbar uzvadd neketrancho/ Beiju ditam aum mogacho/ Ulas gheun re sukhacho."

The all-pervasive dominance of Portuguese, however, was seriously countered by three factors: the increasing emigration of Goans to Bombay, the growing spread of English education in Goa and the renascence of Konkani at the turn of the present century. Now more in contact with English than Portuguese, Goan emigrants in Bombay, be they Hindu or Christian, brought back with them English terms, and English education slowly drove out Portuguese words from the speech of the educated classes in Goa. After the liberation of Goa in 1961 this tendency has been on the increase, with English as the main language of administration, commerce, education and even social intercourse, Portuguese influence is on the wane. Even Portuguese words that had entered Konkani are slowly but surely being replaced by English equivalents.

A third factor as important as the first two, is the deliberate attempt to purge Konkani of Portuguese vocables and the phenonmenal rise of Konkani literature in the Devanagari script. Following the clarion call of Cunha Rivara to raise the languishing Konkani language to a position of prestige, scholars like Mons. Sebastiao Dalgado were all set to demonstrate the close relationship of Konkani with Sanskrit. Though Mgr. Dalgado admits that almost a tenth of the words of the spoken language are taken from Portuguese, he exhorts Konkani writers to go to the Sanskrit source rather than borrow indiscriminately from Portuguese. Even the Catholic Church today seems to carry on Dalgado's mission of sanskritization of Konkani. Though it is commonly felt that Portuguese religious terms used by Catholocs in Goa and South

Kanara should be allowed to stay on, the present-day liturgical movement is decidedly in favour of adopting Indian terminology.

The modern Konkani literary movement spearheaded by Shennoi Goembab, which has recently produced significant literature, has also tried not to use unnecessary Portuguese words. This trend appears to have gained ground mainly with Christian writers who are going to the other extreme now and eliminate altogether from their writing Portuguese words, even those used commonly by the people.

It goes without saying that as one moves away from Goa, the influence of the Portuguese language on Konkani goes on decreasing, but many Portuguese words have found their way into Konkani which is spoken in territories remote from Goa as they found their way into other Indian languages.

In Marathi for example many familiar words have their origin in Portuguese.: Pasar>passar (to go); hapus > afonso (Alphonso mango); bank > banco (bench); garnal > granada (grenade); kadtus > cartuche (cartridge); julab > julapa (laxative); peru > pera (guava); sodat > sorte (lottery); saban > sabão (soap); falana > fulano (somebody); farjant > fora gente (person outside society); kobi > couve (cabbage); lilanv > leilão (auction).

A few French words have also found their way into Konkani language: voltaire (Easy-chair) from "voltaire', the French writer, tamret (stool) from "tobourette", lafaddem (Affair) from l'affaire cartus (cartridge) from "cartoucho", parval (word) from "parole".

ii) Kannada Influence

Kannada words abound in Konkani. The influence of Kannada on Konkani can be attributed to several factors:

i) The proximity of original Konkani speaking territory to Karnataka.
ii) Rule over Goa of Kadamba Kings for several centuries, the use of Halekannada script to Konkani in Goa.
iii) dispersal of Konkani speakers into Kannada territories.
During and after the Holy Inquisition in Goa and the direct contact with speakers of Kannada. The adaptation of Kannada script to Konkani in Kannada territory has contributed not in a small measure

to this influence. The language of the Konkani speakers living in Kannada speaking territories has been obviously more influenced by Kannada than Konkani spoken in Goa or in regions away from Karnataka.

But even in Goa the influence of Kannada vocables is clearly visible in words of common use, like, for example: duddu (money); bhangar (Gold); rokhdo (Cash=right now); poiso addko (wealth); hallsande (kind of beans); mannkott (wrist); boraup (to write); tantim (egg); kemp (ruby); hau (serpent - a thing to be dreaded) modd (cloud, storm) etc.

And of course a host of words denoting family relationship: ann'na (elder brother); tai (sister); mama (maternal uncle) and manv (father-in-law).

Konkani has also its share of Malyalam and Tamil words; for example the Malyalam 'chake' (jack-fruit) has given rise to chakho (a preparation from Jack-fruit). Tamil has given us 'tor' (raw mango) from 'tuvare'; sonnbiam from 'sanlavidei'.

The following words are from Telugu, sambarem (curry) from sambaru; tutio (hammer) from (sut'ti; Koinddebal (a sort of game) from 'gone vill'.

iii) Arabic - Persian Influence

Konkan on the Western Coast of India was known and visited by Sumerians, Assyrians, Babylonians, Turks and Arabs since early times. Many Arabic words have infiltrated into Konkani language and become an integral part of Konkani. And a large number of Arabic/Persian words are in common use: dukan (shop); fasal (crop); jawab (answer); kabul (agree); karz (debt); chabuk (whip); chugli (gossip); dang (engrossed); hak (right); had'd (boundary); hairan (harrassed); fakt (only); dusman (enemy); akkal (intelligence); bhogos (pardon); bandar (port); barik (thin); nazuk (delicate); bag (garden); arz (request); ajap (wonder); xar (city); khuni (murderer); nadar (glance); saitan (satan); hajir (present); garib (poor); goroz (necessity); virasat (heritage); saib (master); tazviz (arrangement); xivai (without); vogot (time); forok (difference); guneanv (crime); buniad (foundation); zap (answer); khobor

(news); abru (respect); ondu (this year); bejar (harrassed); noxib (fate); taktik (urgency); iad (remembrance); farik (repay); maja (joy); umed (enthusiasm); bazar (market); tarikh (date); murvat (respect); badal (change).

Single and compound words are found wherein the original meaning is changed or distorted: mustaiki (clothes) from 'mustaid' = ready; bekar bahas (idle talk) gives 'bhikar bhaso' (useless philosophysing) and kapan khairo (eater of one's own shroud - miser).

iv) English Influence

There has recently been a great influx of English words into Konkani as into other Indian languages and they have not undergone any phonetic change. These we will consider as migrant vocables. But some English words have been Konkanised beyond recognition and have become an integral part of the language. A few examples may be given here:

cleaner < kilindder
accelerator < ispulettor
butler < bottler
out < avtto (adj) = out of senses
Quaquer Oats < Kekrott
handle < henddel
pick axe < pikas
spanner < pano
tank < tanki

IV.

PRE-PORTUGUESE PERIOD

i) Krishnadas Shama-The Beginning. (15th Century)

The public library of Braga in Portugal contains two codices No. 771 and 772 of Konkani Language Manuscripts in Roman script: They contain the following stories in prose retold from the Mahabharata and the Ramayana: (1) Raghunathachea Vansachi Katha; (2) Dasharathachi Katha; (3) Ramachi Janmakatha; (4) Aranyakanddachi Katha; (5) Panchvattikechi Katha; (6) Ramayana; 97) Ramayana 2nd Canto; (8) Vidurachi Katha; (9) Adiparva; (10) Asvamedu.

A note indicates that these were found in the seminary at Raitur. Fr Vicki notes that these were in possession of D. Francisco Garcia. These manuscripts are a transliteration in Roman script with diacritical marks made by Jesuit scholars in 16th Century. The transliteration system corresponds to the system used in Konkani vocabularies in 16th and 17th centuries. It is not, however, clear whether the original version of the stories from the epics was written or oral.

Whoever the author be, the Konkani stories from Mahabharata and Ramayana may be designated as the first extant prose works in Konkani. The stories show beyond doubt that Konkani had already attained a certain literary level and also throw light on the language of Goa of Pre-Portuguese period.

Shama, alias Krishnadas Shama or Krishnadas Nama is supposed to be the author of these prose compositions. Eminent Konkani Scholar Dr. José Pereira is certain that Krishnadas Shama is the author since in one of the stories of Ramayana he mentions his own name. While Prof. Lucio Rodrigues opines that, "While Krishnadas Xama or Xamaraja is not identified, in these codices

as an author or reciter of any of their stories, he cannot have a place in the history of Konkani Literature." (Mohabharot Adi Porv).

Besides Krishnadas Shama's name, we also come across the following names 'Vishnu Das Nama, Jneanadeva, Xivadasa, Shimpa Nama, Nama Sada, Shama'ananda Nama, Meghaxama, Pataka Nama, Gangadhara Ramesvara and Jivotama Hari. Though it would be interesting to know for certain the name of the author of Adı Parva or Raghunath Vansachi Katha, we are more interested in the works than the author. It may be noted that one is not yet sure of the name of the author of the great epic of France 'The Song of Roland.'

But Krishnadas Shama's name comes foremost, for he is undoubtedly the author of the poem in Marathi "Shri Krishna Charitra Katha" contained in codex No. 773 of Braga Public Library.

Shama was a native of the village of Quelossim (Kellxi) near Cortalim and was Mhajan of the Goddess Shanta Durga of the village. His father's name was Rama and his guru was Govinda of Pandharpura. Krishnadas was serving in the temple of Shanta Durga. It is there that he started writing his work "Krishna Charitrakatha" on 25th April 1526. Vaislakh Shukla of Shake 1448. He mentions this date in ovis 245-250 of his work. Shama has taken for Krishnacharitrakatha the Xth Adhayaya of Bhagwata Purana. This Purana is found in the first 130 pages of codex No. 773. The work has nineteen chapters or ovesvors and 3, 123 verses. Shama sings of Shri Krishna and his deeds.

Krishnadas Shama wrote his work 47 years before Eknath wrote his work "Bhagavata". It was perhaps the first Marathi work written by a Goan.

It may be mentioned that Salcette came under Portuguese rule in 1543. The Jesuits came to Salcette in 1560 for missionary work. The same year Inquisition was established in Goa. The handwriting of No. 773 resembles that of Fr Stephens (d. 1619) one passage from MS 773 is quoted in Fr Paulo da Trindade's Conquista Espiritual do Oriente (1630-1636). According to Fr Vicki all the three MS were in possession of Bishop D. Francisco who was in Goa between 1610-1630. These MSS were prepared in Roman script for

the use of Christian Missionaries. A note says that these MSS were first in the seminary of Rachol (Salcette). It was Dr Mariano Saldanha who revealed the above 3 codices at Braga Library. Later Dr P. S. Pisurlenkar paid a visit to Braga Library and copied some parts of the manuscripts.

The transliterations must have been done by the scholars of Rachol Seminary. The work must have been popular in XVIIth century as can be seen from the references to it by Diogo Ribeiro in his two volume vocabulary. Fr Miguel de Almeida too in the vocabulario da Junta illustrates the meaning of certain words with quotations from the tales from Krishnadas Shama.

The Christian Missionaries took care to transliterate into Roman script extracts from Hindu religious works. The Missionaries did this in order to have a record of the various miracles and actions of Hindu Gods, which they wished to refute or ridicule so as to stress all the better the principles of Christian religion. In this they were actively helped by the newly converted. There must have been in Goa many works written in Konkani and Marathi. But due to the Portuguese policy of extermination of sacred Hindu looks they must have been destroyed. In order to transliterate books written in Devanagari or Kandavi (Hale Kannada) scripts current in Goa at the time of the arrival of the Portuguese, the Missionaries have by and large adopted the Portuguese phonetic system along with a few diacritical marks, to express closed and open vowels:

V : closed ;. अ : ǎ ; ~ : nasal ; आ : ã

A : open ; आ : ã ; ~ nasal आँ : ã

The following letters denoting vowels are used a, e, i, o, u and y and all the consonants except w, and k.

These manuscripts are valuable not only because they throw light on pre-Portuguese Konkani but also because they constitute a valuable source material for vocabularies and grammars compiled by Catholic Missionaries. These vocabularies contain many words, phrases and idioms borrowed from these texts for illustrating the words. On the other hand some of the words not in current use can be understood by referring to these vocabularies.

Finally these stories, besides acquainting the common reader with great Indian epics, throw light on the customs, manners and ideals and the ethos of the Konkani people. They are also tales well narrated which sustain readers' interest till the end.

V.

MISSIONARY PERIOD

I. Fr Thomas Stephens : The Father Of Christian Literature (1549-1619)

Fr Thomas Stephens is undoubtedly the Father of Christian religious literature in India. Fr Thomas Stephens (In Portuguese Pe Thomas Estevão), a contemporary of William Shakespeare, was born in Buston in Wiltshire of the old Diocese of Salesbury. He was the son of a well-known merchant. Persecuted for his Catholic faith, he left England for Rome where he was admitted into the Society of Jesus in 1575. Thence he proceeded to Lisbon on 4th april 1579 and reached Goa on 24th October of the same year. During those times all the Catholic Missionaries coming to India used to make a short stay in Portugal and thence proceed to India. Moreover, whatever be their language they had to be proficient in Portuguese since they were to work in the territories governed by Portugal.

Sir Monier Williams calls Fr Stephens, "The first Englishman known to have reached India via the Cape of Good Hope." But the claim is now disproved. According to the Anglo-Saxon Chronicle, King Alfred sent Sighelm of Sherbone as his ambassador in 883 A.D. to the tomb of St thomas in India. This is clear from the fact that the names of the two persons wounded in the siege of Diu in 1546 were those of Englishmen.

Fr Stephens however, has the distinction of being the first English Jesuit priest to come to India and also the most distinguished. On his arrival in Goa he was sent to work in the Peninsula of Salsette with a population or 80,000 scattered over 55 villages.

On 10th November 1579 he wrote to his father: "... and to Goa we came the 24th of October, there being received with passing great clarity. The people be tawny, but not disfigured in their lips and noses as the Moors and Kaffirs of Ethiopia. They that be not of reputation, or at least the most part go naked, saving an apron of a span long and as much in breadth before them, and a lace two fingers broad before them, girded about with a string, and no more. And thus they think themselves as well as we with all our trimming." (The Christian Puranna. (ed. J.E. Saldanha) Mangalore, 1907. Biographical Note pp. XXIX-XXX).

In his letter of 6th December, he observes:

"In this Christianity of Salcette, I find four things that give lustre. The first, this population of Margao is entirely made up of Christian Brahmins with a school largely attended by children, very intelligent and well disposed... The third is a catechism which has been done in the language of the country which the children learn by heart. They do not find themselves at a loss when a superior is invited to the Church and takes a chapter of the doctrine with its questions and answers." (The Catechism mentioned above must surely be the 'Doutrina Cristã' published by Stephens in 1622).

Thomas Stephens had made a close study of the language and the script of the people. In his letter to his father 10th Nov. 1579 he states: "You will find hardly any piece of writing except on its leaves. Many are the languages of these places. Their pronunciation is not disagreable, and their structure is allied to Greek and Latin. The phrases and constructions are of a wonderful kind. The letters in the syllables have their value, and are varied as many times as the consonants can be combined with the vowels and the mutes with the liquids." ("Christian Puranna" ed. J.E.Saldanha pp. XXXIV).

Thomas Stephens was appointed rector of the famous college at Salcette and stayed for five years. Hence he came in close contact with converted Brahmins and it is from them that he must have learnt Konkani and Marathi. He was appointed the rector of the Jesuit College at first situated in Margao and later moved to Rachol. He carried on his Missionary activities in Margao

and Raitur, for forty years. He was in Bassein between 1611 and 1612.

We can easily surmise the mastery of Stephens of Konkani language from the following passage from the 'Lettere annuae del Giappone':

"He made himself thoroughly master of the Canarine tongue, and reduced it to grammatical method with such profit to ours that, whereas at first no one was able to hear the confessions of those people, he saw his Grammar produce in his lifetime, like some printing press, not confessors only, but a host of preachers and writers of books."

Fr Henrique Henriques had written in 1551:

"Since till now the instruction in the mysteries of the Faith was being given through interpreters. the people could not understand things well, because the interpreters could not explain the ideas. But to be able to do good among these people it is necessary to understand their language."

Fr Stephens, instead of preaching through an interpreter, mastered the local languages of Goa - Konkani, the local tongue and Marathi, the literary language. Within a few years he acquired such a proficiency that he could compose in Marathi an epic poem on the life of Jesus Christ. The title page inscribed thus: "Discurso sobre a vinda de Jesus Christo nosso salvador ao Mundo dividido em dous Tratados. Feito pello Padre Thomas Estevao, Inglez da Companhia de Jesus, Impresso em Rachol com Licenca da S.Inquizição e Ordinario. No Colegio de Todos os Santos da Companhia de Jesus. Anno 1616." (Discourse on the coming of Jesus Christ, our Saviour into the world, divided into two treatises. Authored by Thomas Stevens, Englishman of the Society of Jesus. Printed at Rachol with the permission of Holy Inquisition and Ordinary at the college of All Saints of the Society of Jesus. 1616).

It is clear from internal evidence that the work was ready by 1614. The first edition was printed in 1616 in Goa. The second and third editions were also printed in Goa respectively in 1649 and 1654. Within less than forty years the work appears to have gone through several editions. However, though there are a few MS

Christian Puranna is known to be extant either in India or in Europe. This may create a doubt wether the Christian Puranna was ever printed. The Christian Puranna is divided into two parts the Pailem Puranna or the First Puranna and the Dusarem Puranna or the Second Puranna. The Pailem Puranna consists of 36 cantos in all, 4181 strophes and Dusarem Puranna of 59 cantos, arranged in 4 sub-divisions according to the matter treated of and containing 6781 strophes, the two parts thus making up grand total of 10,962 strophes. (Saldanha Int. XL).

According to his own statement, this Puranna at the instance of new converts who requested him to give them religious work on Christianity, similar to those already found in Indian languages. By this time Marathi had produced a number of Hindu religious works and were popular in Goa as in neighbouring Maratha territories. The epic poem "Christa Purana" was written in Marathi but with a generous sprinkling of Konkani words. Fr Stephens says in the preface:

"Hẽ sarua Maratthiye bhassena lihilẽ ahe. Hea dessincheã bhassã bhitura hy bhassa Paramesuarachea vastu niropunssi yogue aissy dissali mhannaunu, panna sudha Marathy madhima locassi na calle deqhunu, hea purannacha phallu bahutã zananssi suphallu hounssi, cae quelẽ, maguileã cauesaranchĩbahutequẽ auaghaddẽ utarẽ sanddunu sampucheyã cauesuaranchiye ritu pramannẽ anniyequẽ sompĩ Bramhannanche bhassechĩ utarẽ tthaĩ tthaĩ missarita caruni cauiltua sompe quelẽ."

Fr Stephens uses Portuguese words when he cannot get Konkani words to express religious concepts: Apostol, misterio, altar, Ave Maria, Purgatorio, virgem, oração, vigario, fe', credo etc. The "Christian Puranna" written in the tradition of Hindu religious poetry soon became immensely popular. The printing press of the College of Rachol published two editions of the work in 1649 and in 1654.

Historian Rajwade in his preface to Jnaneshwari states that Krista purana is an example of Paishachi Konkani and that Fr Stephens has borrowed words from Dasopant and Janardan and that Fr Stephens of 1649 uses a language which is that of 1500

copies in South Canara and Goa, no printed original copy of the or even earlier. This was but natural. Fr Stephens learnt his Marathi by reading literary works by Jnaneshwar, Mukundraj, Namdev, Dasopant, Gangadhar Saraswati etc. and he composed his Purana by mixing in it words of Paishachi Konkani language.

Krista Purana was printed in Roman characters. Reasons for this are many. Because of the non-existence of Devanagari type in India at the time it was certainly easier to bring out an edition of a work in Roman than in Devanagari characters; secondly, the Portuguese Government was averse to the cultivation of Hindu literature through the fear of promoting idolatry and hence it did not favour the propagation of the sacred script of the Hindus.

The reasons for adopting Roman script to Indian languages are manyfold, the foremost reason being that there were no types in the vernacular languages. The Missionaries were not necessarily averse to the use of Devanagari characters.

Alexandro Valignano, Visitor of the Jesuits, had enjoined the Jesuits of Rachol to study the native characters: "Fr Visitor ordered that they should learn to read and write in the characters of the place."

Thomas Stephens had been toying with the idea of printing the new Konkani-Marathi literature in native characters. But he could not have his way. He wrote to the Jesuit General: "Before I end this letter I wish to bring before your Paternity's mind the fact that for many years I have strongly desired to see in this province some books printed in the language and alphabet of the land, as there in Malabar with great benefit for that Christianity. And this could not be achieved for two reasons. The first because it looked impossible to cast so many matrices amounting to six hundred, whilst the characters are syllables and not alphabets as our 24 are in Europe. The other because this holy curiosity could not be put into execution, without the order and approval of the provincial. And they have so many things to look after that they have no time to attend to this, much more to take it into hand. The first difficulty has its remedy in this that these moulds can be reduced to two hundred.The second will vanish, if your Paternity

thought it fit to write to Father Provincial,recommending him that he may do it if he feels that it will be for the greater glory of God, and edification and benefit of this Christianity. "(Priolkar, Journal Bombay University).

Fr Stephens was of the opinion that both foreigners and natives read Roman characters with ease.

From 1567 A.D. onwards there used to meet Provincial Council in Goa about once in every ten years, to review the ground covered and to lay down future policy in this respect. It was submitted that since the earlier use of force in conversions had not yielded the desired results it would be fruitful to accept as a guiding principle that in the future, emphasis should be laid on intellectual and moral persuasion in winning over the people in the conquered territories, to the Christian faith.

It was accordingly recommended that books should be published in the language of the natives expounding the doctrines of the new faith refuting their old beliefs. Thr Puranas written by Fr Stephens and Fr de la Croix were the results of this change in the religious policy of the Catholic Church.

Fr Stephens' Krista Purana was popular and was used for nearly a century. It was a practice in the churches, to read the text of the book and then explain it to the congregation in Konkani. D. Francisco da Assunção, Archbishop of Goa stopped this practice by issuing a special edict.

Fr Stephens soon found out that there was urgent need of a Catechism in Konkani for daily use. For this purpose he composed the booklet entitled "Doutrina Christam". It is significant that while Fr Stephens wrote his "Krista Purana in Marathi he chose to write the Catechism in Konkani, since in the latter language alone he could touch the bulk of the persons concerned. The Third Council of Goa of 1585 decreed as follows: "Uta idem sentimus omnes, et idem dicimus", as says the Apostle St Paul the Council orders that a compendium of Catechism be made in the Portuguese language and the doctrine contained therein be taught generally in all parts of India, with a view to maintaining uniformity in all things. This Catechism should be translated into the vernacular of the

place and taught to the people where conversions may be taking place.

Following this dictate the Missionaries set to translating Catechism into local languages. Fr Stephens was entrusted with the work of preparing in Konkani which he did. A Catechism of the Christian Doctrine, which first appeared under the title "Doutrina Christã em Lingoa Bramana Canarim, Ordenada a maneira de Dialogo para ensinar os mininos, Pelo Padre Thomas Estevão, Collegio de Rachol 1622." (Christian Doctrine in the Brahmin-Kanarese Language, arranged in dialogue to teach children, by Fr Thomas Stephens College of Rachol, 1622). The Catechism was printed posthumously, it was read and made by heart by the new converts even before the date of publication. The Doutrina Christa is based on the Portuguese Catechism of Fr Marcos Jorge, it was printed in fascimile edition by Dr Mariano Saldanha. (Lisbon 1954).

In this Catechism we see an attempt to use Hindu religious terms to express the teaching of Christian Doctrine. It will be seen that in the course of time these terms will be slowly replaced by Portuguese ones. For example, you have in this Catechism Sanskrit tatsam words like, "Xanti, Sodoivi, Xeronna, Omrut."

In this, unwittingly the European Missionaries followed the Old Indian tradition set forth by Buddha who exhorted his disciples to use the language of the common man as a vehicle of their teaching and ordered that the text be recited "according to the sound" (i.e. Pronunciation of the regions, but taking care not to distort the meaning). (Mahisasaka Vinaya).: The following extract will show the simplicity and clarity of spoken Konkani.

Guru Tũ Christaũ?

Sissu Hoi. Paramesparache crupena.

G. Christaũ mhannaze quitẽ?

S. Christaũ mhannaze, zo connu JESV Christachem xastra sumurti satemanita, anny ucharita to.

G. Satemanita, anny ucharita, aissẽ mhannàtassi quitea?

S. Quiteà bhauarthià Christauana, JESV Christachy fee satemanuchy, taissichi, zari yecade uello ti

muqhĩ ucharunchy zaita, tari tiche qhatira maranna paualoi tari, muqhĩ ucharunchy.

G. Mannussu Christaõ zalea nimitim, connu manu, conni uhaddiua taca zoddata?

S. Paramesparacho dharma putru hounu, suarguicho ddaizy zata.

G. Anny Christaũ nhoe to?

S. Ho aissalo saitanacho gulamu, anny suarguĩnchea ddaizaca chucata.

G. Christaũ nãua conna uaraunũ amacã labalã?

S. JESV Christa uaraunu.

G. Christu connu to tũ zannassi?

S. Zanna hoi, to nizu Paramesparu, anny nizu mannussu.

G. Nizu Paramesparu caisso?

S. Sarua hucumadara Paramespara Bapacho yecuchi nizu putru mhonnu.

G. Nizu mannussu caisso?

S. Amãchie suaminny virgẽ Mariecho, yecuchi nizu putru mhonnu. Yenne pramanny Deuapannĩ, suarguĩ taca maye nã, anny mannussapanny saunsarĩ taca Bapu nã.

After being in circulation for several years it was finally enlarged and printed by Fr Diogo Ribeiro who is said to have added to it the fruits of his fifty years' study of Indian languages. But neither Fr Stephens nor Fr Ribeiro lived to see it in print, for it was only in 1640 that it issued from the Press of St Ignatius College of Rachol.

For popular instruction, and for the guidance of foreign Missionaries Fr Stephens composed in Portuguese the grammar of Konkani language. The title of the book is as follows: "Arte da Lingoa Canarim composta Pelo Padre Thomas Estevaõ da Companhia de Jesus e Acrecentada e Novamente Revista e Emendada por Quatros Padres da Mesma Companhia com Licença da S. Inquisiçam e Ordinario em Rachol no Collegio de S. Ignaeio da Companhia de Jesu, Anno de 1640." (Art of Canarim language by Thomas Stephens of the Society of Jesus with additions devised and corrected by four priests of the same society, with

licence of the Holy Inquisition and the Ordinary. At Rachol in the College of Saint Ignatius of the Society of Jesus, year 1640).

Fr Stephens' Grammar of Konkani was improved upon by Karel Prykrill (Principia Lingua Brahmanicae) and later on by Gaspar de Sam Miguel with his "Syntaxis copiosissima", but he remains the great pioneer.

'Arte da Lingoa Canarim' is the first printed Grammar of Konkani language, and is the earliest specimen of its kind among Grammars of modern Indian languages. It may be noted that the first Marathi Grammar by Dadoba Pandurang was published in 1836.

'Arte da Lingoa Canarim' of Fr Thomas Stephens is older than any other European grammatical studies on any other languages of India. 'Nauwkeurige Beschrijvinge Van Malabar' (Exact Description of Tamil) of Phillippus Baldaeus appeared in 1672. The Hindi Grammar 'De Lingua Hindustanica of Johannes Katelaer' appeared in 1743. The work is interesting in as much as it is one of the earliest examples of the application of Latin grammatical model to Asian languages. This work throws light on the grammatical structure of Konkani of the Seventeenth century and hence on the Modern Indo-European languages as well.

A manuscript of 'Arte da Lingoa Canarim' is found at the School of Oriental Studies. There is no mention of date. The work was later edited by Fr Diogo Ribeiro, and was printed 21 years after the death of Fr Stephens. A second edition by J.M. Cunha Rivara was printed in 1857 under the title "Gramatica da lingua Concani pelo Padre Thomas Estevao (Nova Goa, Imprensa Nacional)".

The 1857 edition has 160 pages. The work is divided into three sections:

i) **Alphabet and pronunciation;**
ii) **Parts of speech;**
iii) **Syntax;**

Fr Stephens has made a successful attempt at rendering Konkani sounds by means of Roman alphabet. The dentals are expressed thus: t, th, d, dh, n while the retroflex consonants are expressed with double letters thus tt, tth, dd, ddh, nn, ll. This orthographic system has continued till this day. Fr Stephens

described the retroflex consonants correctly. They are to be articulated by touching the root of the mouth with the tip of the tongue. The only phonemic distinction that he fails to express is between single and geminate consonants. In modern Konkani Roman Orthography, the geminate consonants are expressed by using an apostrophe between two letters, thus: t't, l'l, d'd etc. In section 2 the noun declensions and the verb conjugations are described in great detail. He also describes the indeclinable parts of speech. In section 3 are described the syntactic characteristics of various parts of speech with a stress on the rules of agreement.

He produced a number of books and pamphlets intented to be of use to the Missionaries that followed but only a few of his have survived to this day. From the quality of the works he produced it is clear, he must have acquired a thorough mastery of Konkani and Marathi and also Sanskrit.

Fr Stephens died in 1619, at the age of seventy and was probably buried at Rachol, the present Archiepiscopal Seminary of Goa. He was the only English Jesuit who ever worked in the Indian Mission before the suppression of the Society in 1773.

The abundant good fruit of his silent labours seems to have given Cardinal Allen (1532-94) a plea for protesting that Englishmen should not, when so much needed at home, be devoted to foreign missions.

Dr Mariano Saldanha mentions that a manuscript grammar of the Konkani language was worked out in the first decade of the sixteenth century by a native of Goa, whose name has neen lost. This grammar proved such a success that whilst till then there was no one who could hear the confessions of the people, he had the joy of seeing his grammar produce not only confessions but even numerous preachers and writers.

Fr. DIOGO RIBEIRO :

ii) The Vocabulary

Fr Stephens' work was continued by Fr Diogo Ribeiro (1560-1633). Fr. Diogo Ribeiro was born in Lisbon in 1560. He joined the Society of Jesus, came to Goa in 1580 and was assigned to the

College of Rachol. As conversions increased it was necessary for the missionaries to master the language of the people to be converted or the new converts. Fr Diogo Ribeiro applied himself to this task with great zeal, and was soon proficient in the language of the territory. Ignazio Arcamone in his commentary on Salsete (De Peninsula Sassatana Commentarium) praises him as an elegant writer, while Diogo Barbosa Machado in his "Bibliotheca Lusitana (1741) honours him with the title of "the Apostle of Salsette". Fr Ribeiro studied Fr. Stephens' "Doutrina Christam em Lingua - Bramana- Canarim" and compiled his own "Declaração da Doutrina Christam".

As started by the author himself this work is based on Cardinal Bellarmino's 'Symbolum Fidei' widely used in Rome at the time. The complete title of Fr Ribeiro's work runs thus : "Declaraçam da Doutrina Christam Collegida do Cardeal Bellarmino da Companhia de Jesus a Outros Autores. Composta em Lingua Bramana Vulgar Pello Padre Diogo Ribeiro de Mesma Companhia. Portugues Natural de Lisboa, Impresso no Collegio da Sancto Inacio da Companhia de Jesus em Rachol. Anno 1634". While Fr Stephens' work was called "Doutrina", Fr Ribeiro's work is called "Declaraçam da Doutrina", the distinction being that the "doutrina" is a short Catechism while "Declaraçam da Doutrina" a more elaborate explanation of the Christian faith. While Fr Stephens' "Doutrina" was written primarily for children and neophytes, Fr Ribeiro has in view adults and Hindus. There is also mention of two other adaptations in Konkani of Bellarmino's Catechism. Rev.H.Hosten furnishes this information: "Fr Mancellino da Cirezza gives another Konkani translation of Bellarmino's Catechism by Fr Gaspar de Sam Miguel, about 1650", (Bibliografica Sansfrancescana n.672. (Go. Bo. p. 185). Another adaptation was published in Rome in 1778. He also edited Fr Stephens' "Arte da Lingoa Canarim" (Grammar of Konkani Language). The complete title of the work runs thus: "Arte da Lingoa Canarim composta pello Padre Thomaz Esteuao da Companhia de Jesus e acrecentada pello Padre Diogo Ribeiro da Mesma Companhia e novamente revista e emendada per outros quatro Padres de mesma Companhia. (Grammar of Konkani language

composed by Fr Thomas Stephens of the Society of Jesus and enrished by Fr Diogo Ribeiro of the same Society and newly revised and corrected by four other Priests of the same Society). A manuscript of the original work is preserved in the School of Oriental Studies in London. No date is mentioned on the manuscript. The printed versions appeared only in 1640, 21 years after the death of Fr Stephens and 7 years after the death of Fr Ribeiro. Only three copies of this edition are extant: one in the Biblioteca Nacional of Lisbon, the second at the School of Oriental Studies (London) and the third at the India Office Library (London). A second edition, edited by Joaquim Heliodoro da Cunha Rivara will appear in 1857 under the title Gramatica da Lingua Concani pello Padre Thomas Estevão (Nova Goa:Imprensa Nacional). The 1857 edition of the "Arte" contains 160 pages. The grammar consists of three parts, alphabet and pronunciation, the parts of speech and syntax. In the first part the author distinguishes vetroflex consonants from the dentals by the use of double letters (tt, tth, dd, ddh, nn, ll). The author however, does not indicate the distinction between single and germinate consonants (त,त्त) (t, t't), (न,न्न) (n, n'n). In part 2 the noun declensions and verb conjugations are described at lingh. A long list of indeclinable parts of speeches are also given. The part 3 deals with the rules of agreement.

Fr Ribeiro's fame rests, however, on the compilation of a Konkani vocabulary in two volumes: "Vocabulario da Lingua Canary Vertido do Português pelo Padre Ribeiro, 1626" (Vocabulary of the Konkani Language, translated from Portuguese by Fr Diogo Ribeiro, 1626) and the "Vocabulario da Lingua Canary Feito pelos Padres da Companhia de Jesus Na Christanidade de Salcete, Novamente Acressentado Com Varios Modos de Fallar Pello Pe. Diogo Ribeiro Da Mesma Companhia. Anno 1626" (Vocabulary of the Konkani Language compiled by the fathers of the Society of Jesus who reside in the Christendom of Salsette and newly enlarged with various idioms or modes of speech by Fr Diogo Ribeiro of the same society. year 1626). This title reveals that it is an enlarged version of a distionary compiled by some Jesuit priests from Salsette. There is no mention of the date of the original dictionary. Neither

dictionary was published. The only mansucripts of the dictionaries are preserved in the Central Library of Panjim, Goa.

The Konkani-Portuguese dictionary has 422 pages and contains about 14,000 principal lexical entries. Words are first given in Konkani (Roman Script) and then translated into Portuguese. Fr Ribeiro follows the Latin grammatical tradition. The nouns are cited in the nominative singular followed by the oblique singular suffix. Konkani possesses three genders as in the case of many Indo-European languages, but in this dictionary their gender is not mentioned. It must however, be noted that in Konkani the nominative singular of a noun and singular suffix reveal the gender in almost all cases: rukh, rukhacho, ganv, ganvacho, vell(m) vellacho, vell(f) vellecho, ambo, ambeacho, amli (f) amlecho, tak(n) takacho, tatt(n) tattacho. The adjectives are cited in the nominative singular masculine, followed by the nominative singular feminine and nominative singular feminine and the nominative singular neuter suffixes. The verbs are cited in the first person singular present. Their Portuguese equivalents are however cited in the infinitive form. To illustrate the usage of lexical terms, Fr Ribeiro quotes extensively Konkani idiomatic phrases and sentences. This throws light not only on the characteristics of the language current in the seventeenth century but also on various religious beliefs and social customs and manners of the times. Besides throwing significant light on the state of Konkani language of the seventh century. Fr Ribeiro's vocabulary also reveals the existence of loan words from Sanskrit, Kannada, Persian and Arabic, some of which are no longer in current usage in Konkani. It may be boted that the konkani of the Vocabulario shows a marked influence of Kannada. Many of Kannada vocables are no longer in use in Goa's Konkani dialects which goes to prove that Konkani had already borrowed a number of Kannada words. Even a casual observer will note that the words as well as the language used in the vocabulario are more akin to Konkani spoken in the Kannada region than to Konkani spoken in Goa. Before the Portuguese conquest Goa was for a long time under Kannada rulers. After the Portuguese occupation of Goa cultural contacts between Goa and the Kannada

regions became rare. And during this later period Goan Konkani must probably lost many of the Kannad loan words. It may be noted that Fr. Ribeiro's vocabulary is older than the earliest European lexical studies on other languages of India. The Tamil-Portuguese dictionary of Antao de Proenca was compiled in 1679, "De Lingoa Hindustanica of Johannes Ketear originally written in Dutch was published in a Latin translation in 1743 and "Vocabulario em Idioma Bengalla e Portugueza of Manuel da Assumpção, one of the earliest of the type, appeared only in 1743. However, Garcia de Orta (1530-1572) was the first to make a list of Konkani botanical terms in his "Coloquios dos Simples e Drogas" and a number of Jesuits living in the province of Salcete were the first to list systematically Konkani words in the last decade of Sixteenth century.

Here are two samples of Fr Diogo Ribeiro's language, taken from his"Declaraçam da Doutrina" (A Statement of Christian Doctrine) (1632 one from the,Introduction and the other from the body of the text.)

(a) Introduction

He Cartiliche arãbhĩ maca mana ailã, naueã Christauãca panna bhou carunu Concanneãca samazaũcheaca, qui tantu zẽ lihilã, te uachitaleãca, hou vachilalẽ aicatachi hẽ nãua Vaĩcũttha nãuaddilalea uagta, tẽ anny caẽ nhoe bagara zea Asthanatu sateuantu Paramesparu assa, ua apulea bhagtaca sadrustta praghattata, tenchi sadaiua Asthana callata. Tenne pramannĩ Padre nossachea Oraçauãtu zẽ mhallã, mhannaze tuzy qhossy zaissy Vaĩcũttha zata, taissichi saũssarantu zaũ mhonnu mhannatati taualli, techi Asthana, ua queuala, Vaĩcũttha callata: Phiringue bhassena ami taca Parayso mhannataũ. Hẽ zannapazanna hauẽ adhĩ quelã, quitea Concanne manussa ze assati, teuai, apuleã latticã Deua Deuastanãche suateca Vaĩcũttha mhannatati. Te qhaĩ assa mhonnu nimiguileauari, parõparini zapa ditati; teã bhitarle yeca aũcamatha bhassunu Vaĩncũttha prathumy sacala, hera suargauari, hera zẽ cãi Deuana bhramãdda rachilã, tache bhaileana niza Vaĩcũttha mhannatati, hera phalanniye phalanniye cadde assa

mhonnu zallapatati, tācā bandu nā, yeca, chita nā. Panna amāchē queuala Vaĩcũttha zē assa, tē samestā suargā uairi assa, addhalla sanchitra, cadĩ sarnu saranā, tē Paramesparana apulea utarana rachilalē, tātu apulea bhagtāca apulē darussanna deqhaũcheaca. Tanche sangatĩ nassaratalē sarua suqha bhogũca, teachi queuala Vaĩcũtthantu Paramesparana apulie daye cacullatina amā samestanca uhelea puro.

(b) The first chapter

Sissu Manusseana mugty paũcheaca Christauāchy doctrini sicuchē caranna, deqhunu, tumy maca maramati carunu, ticho arthu parassunu sāga.

Guru Christauāchy doctrini mhannaze, zē Christa amāchea suamiyana mugtipāthu amacā daqhaũcheaca sicailā, tachē sassara.

S. Hie doctriniche srastta bhaga, adicatory garzeche quitule?

G. Cheari, mhannaze Credo, Padre nosso, dha vpadessa, anny sata sacramenta.

Sissu Chearichi? agalle vnne nāti quitea?

Guru Quitea srastta sagunna ze assati te tini, bhanarthu, bharuāsso, anny Caridade, mhannaze paramesparacho, va peleacho moho. Bhauarthaca Credo zao, quitea zē amy satemanuchē assa, ituquei to amaca sicaitā mhonnu. Bharuāsseaca Padre nosso zao, quitea conna vchitaca amĩ rabũchēssē, to amacā sangata mhonnu. Caridadica dha vpadessa zae, quitea caissem carunu amy Paramesparachem chita zoddũchēssē, te amacā daqhaitati mhonnu. Heauari Sacramentāchem vdhādda caranna, quitea mugty paũcheaca amacā zae, te sagunna, tāche varaunu punnaty labatati, anny taratati mhonnu.

S. Tumĩ maca cāi yequi vopari diunu, Christauāchie doctrinĩcheā heā chou bhagāchy garza adicatori samazassy carea.

G. Sancto Agustinho Gharachy vopari dita, quitea zennepramannĩ yeca Ghara bāduche zaleari, paily buneadi gheunchy, maguiri vonnaty vbharũchio, seuatty siũche,

panna hẽ ituquẽ carũcheaca, caraguiraicachĩ cãi yecã aidannã zãi, tennechi pramannĩ amãcheã atmeãtu sagunnachẽ Ghara bãdũcheaca bhauarthu zao, to buneãdi mhonnu. Bharuãsso zao, to vonnaty, caridadi zai ty seza mhonnu. Aidannay zãi, tĩ mhannaze sancta Sacramenta.

iii) FR ETIENNE DE LA CROIX
The French Contribution (1579-1643)

Fr Etienne de la Croix a Frenchman, joined the Society of Jesus in 1599 and came to India as a Missionary in 1602. Thanks to his activity he succeeded Fr Thomas Stephens as Rector of Saint Ignatius College, Raitur. Though it was not customary to appoint a non-Portuguese Missionary as a Rector of Rachol, the Count of Linhares appointed Fr Etienne De La Croix to the post.

The Magnum Opus of the Fr Etienne de la Croix is a work in Marathi verse on the life of St. Peter (Discurso sobre a vida do apostolo Sam Pedro em que se refuta os principaes erros do gentilismo): "Discourse on the Life of Apostle St Peter in which are refuted the chief errors of the religion of the Gentiles". It was published in 1629.

Fr Etienne de la Croix seems to have made a detailed study of Hindu Purannas and the religious beliefs of the Hindus. The work contains 12000 ovis in a Marathi that is highly "Konkanized". (A copy is available in the Central Library, Panjim and a copy in Biblioteca Nacional, Lisbon). Though no Konkani work of his is extant, he wrote in that language as can be gathered from the following statement made by Fr Alexander Rhodes, also a French Scholar, in an account of his travels published about 1621.

"Il avait si parfaitement appris les deux langues du pays, la canarine, qui est vulgaire et la maraste qui est comme chez nous la latine qu'il les parlait mieux que ceux mêmes du pays, et avait imprimé plusieurs livres en l'une et en l'autre qui sont estimés de tous." (He had so perfectly mastered the two languages of that country, the Canarine (Konkani) which is in popular use and the "Maraste" (Marathi) language which has the same position as Latin enjoys amongst us, that he spoke them better than the natives

themselves and had published many books in both of these languages which are highly praised by all).

iv) Antonio De Saldanha - A Miracle (1598-1663)

Fr. Antonio de Saldanha continues with signal success Fr. Stephens' tradition of scholarship in the local languages of Goa. Padre Antonio de Saldanha was born in Africa inside a fort known as Mazagaon in 1598. His father was Portuguese and mother Italian. He came to Goa as a soldier. But in 1615, joined the order of Jesus and was sent to the Mission in Salsete, Goa. After the completion of his training he worked as Rector of the Saint Ignatius Seminary of Rachol. Fr Ignazio Arcamone states that Fr Saldanha succeeded Fr Etienne de la Croix as the Rector of the seminary in 1643. He died at this place on 15th December 1663.

Many references to his life are to be found in Diogo Barbosa Machado's Bibliotheca Lusitana. Diogo Barbosa declares that he studied Konkani and could speak it fluently. His chief work deals with the life of St. Anthony of Padua and his miracles. The book consists of two parts. The first part entitled "Sancto Antonichim Acharya" (1655) (The Miracles of Saint Anthony), is in Konkani prose in Roman script and the Second in Marathi Ovi verse. The latter is entitled "Padva mhallalea xarantulea Sancto Antonichy Jivitua-catha".

The subtitle of "Sancto Antonichim Acharya" is as follows: "Acharyevanta Bhagta Sancto Antonichea punneana zim maha abisttanchim apuruã, va viparitã naualã, suamia. Paramesparana to ziuo assatanã anny meleai vparante-saunssarantu carunu daqhailim, tim hea granthantu barailianti". "This treatise contains the miracles which owing to the merits of the glorious Saint Antnony, our Lord was pleased to perform through the life of the said Saint both during the life time of the Saint and after his death translated and rendered into the current language of the land, in order that they may be more easily understood by all, by Father Saldanha, of the Society of Jesus, native of Morocco. Dated 1655."

A copy of the work is available in the Government Library in Lisbon, and has been reprinted in 1963 by A.K.Priolkar. It

contains the following recommendation by Rev. Fr. Joao de Pedroza, of the Society of Jesus as it was imperative to have such a recommendation for printing any work according to the laws of the Holy Inquisition established in 1560: "In the exercise of the powers granted by the Apostolic Inquisitors, I have reviewed this book of the life and miracles of the glorious Saint Anthony, translated and rendered into the current Brahman language by the Reverend Father Antonio de Saldanha of the Society of Jesus, and it contains nothing against our Holy Faith or morals, on the contrary, it should be of great utility for the purpose of our new Christians, confirming themselves in the Christian Faith and devotion of the Saint and reforming their own lives by following his example."

Saint Anthony of Padua worked as a missionary in Europe and Africa. But he spent most of his life in the Italian town of Padua hence he is widely known as Sancto Antonio of Padua. He died in 13th June 1231. A biographical sketch of the Saint is found in the Saint Antonio's Miracles in Marathi. A more detailed information about the Saint is to be found in Manuel de Azevedos book "Vida do thamaturgo Portuguez Santo Antonio."

Fr. Antonio de Saldanha's work has two parts : one deals with miracles performed by the Saint during his life and the other after his death. The first part contains thirty miracles and the second twenty three. It is not a biography of Santo Antonio but a catalogue of his miracles. The author starts with a salute to Santo Antonio and also to devotees reading the book.

Fr. Saldanha dedicates the book to Saint Anthony thus describing him as: "Maha utama purusancho putru... maha mogallu praticho Paramesparacho bhagtu, Paramesparache sabhe bhitari maha thoru chougulo, madalassy, saruai gunni sampurnu, batissalaqhennicu;... maha yessanantu."

One can discern in the above passage a chaste and majestically flowing and elevated literary prose which has a rhythm, cardence and balance. It contains a rich vocabulary mainly drawn from 'tatsama' words. It does not betray any influence of Portuguese lexicon or Latin syntax. The author follows the Konkani word order; subject-object-predicate and joins together subordinate sen-

tences with amazing ease. The following passage illustrates the point:

"Ho tuzea maha viparita acharyancho granthu (maha suphalla bhagta) tuzie quirtica quelea uparante, connaca bhettau aisse zari chintu, tari tuzie passi anniecu maha utamu, yessadicu maca mellalo na; quitea tuze culla zari mana haddu; tari saussara, va Deuache sabhe tthai, tu sugramy culliecho, saunssara tthai, quiteaa tu maha utama purussancho putru. Deuache sabhe tthai, quitea to maha mogallu praticho Paramesparacho bhagtu, va Paramesparache sabhe bhitari maha thoru chougulo, madalassy, tuze maha utama gunna, baraui laqhenna zai palleu tari tu saruai gunni sampurnu, batissalaqhennicu; tuze yessaquirti, mana zari haddu tari tu maha quirtiuantu; quirty yessacho dhany; tuze punne, tuzy bhagti, va bhagtichio abisttachio carannio zari chintu, tari tu maha bhagtiuanchallu, punneadicu prannio, tuze naua ze sagalleaca zale, te zari bare pramanny palleu, tari tu maha yessauantu, nauaddugo, tuze bhalepanna, va mogalla mayadica mana palleu gueleari, tu maha cacullatissaru garzauantancho sarathy, mazatiuaru, acantaleancho raqhetu: JESU Christacho, feebhauarthu sagallea visuantu vistarunca, tuzy hanniuirdhi, dhando zari chintu, tari tuze passi hanna uirdhicu, hassilu xastra vartaito connu na."

Fr. Antonio gives proof of complete mastery over Konkani language and is aware of all its possibilities. He makes use of compound words which are characteristic of Konkani and which make for its vigour such as: gorgebobeca (in pressing need); suarthylobhy (selfish greedy); bhagtiseva (devotion service) maie-mogan (with love).

Fr. Antonio de Saldanha has coined the word 'feebhavartu' (fé=religion; bhavartu (konk):devotion) in keeping with the nature of Konkani. However, Fr. Antonio de Saldanha uses a few Portuguese religious terms whenever necessary : Religiosa (religious); escriuão (public notary) ; musteira (monastery); sacramentu (Sacrament); Hosti (host); sancto (saint); sepulchra (sepulchre); Igraza(church);pulpita(pulpit);cardeal(cardinal);pregação(preaching).

As in Diogo Ribeiro, we find in Fr. Antonio de Saldanha words which are current in Mangalorean Konkani but no more current in

Goan Konkani as for example: nimiguinne (ask), chique (a little) cherddu (child), mannique (like). In his "Sancto Antonichy Zivitua Catha" in Marathi, he makes use of Portuguese religious ferms and current Konkani vocables: mosteiro (monastery); orde (order); habito (dress); frei (friar) consagrar (consecrate); missa (mass), spirito santo (holy spirit) Igreja (church); kuru (sign); undda (loaf of bread); monzat (animal); fave (deserves); chacatta (talk); pole (cheeks).

Another book by the same writer has for title, "Fruitos de Arvore da Vida" (Fruits of the Tree of Life): "Fruitos da Arvore da Vida a Nossas Almas e Corpos Salutiferos. Zivitũa Vrukheacy Amrutam-Phallam, Amuchea atmeak va Ruddylea Sassaievanta: Traduzido e composto pello fe. Antonio Saldanha Religioso da companhia de Jesu Illustrado com Narios moraes, Para Proveita Das Almas, devocao e honra a Nosso Senhor Jesu Cristo. Impresso em Rachol. "(Fruits of the Tree of life, bearer of salvation to our bodies and souls-Nectar fruits of the tree of life, profitable to our souls and bodies, translated and composed by Fr. Antonio Saldanha Religious of the Society of Jesus. Illustrated with various morals for the benefit of souls, devotion and honour to our Lord Jesus Christ printed at Rachol).

The book was never printed. MS copy is found in the library of the school of Oriental and African Studies, London, Marsden collection No. 12175. It is divided in two parts, the first part in Konkani prose and the other in Marathi verse. The microfilm is to be found in Marathi Sanshodhan Mandal in Bombay.

Fr. Antonio de Saldanha is also the author of "Prasse Pastoral" described thus: "Modo breve de catechizar os catechumenos adultos que se hão de bautizar e outra varia doutrina sobre os sacramentos de Santa Madre Igreja, ordenada e composta pello Pe Antonio Saldanha companhia de Jesus. (Short method of Catechizing the adult catechumens to be baptized and other sundry doctrines on the sacraments of Holy Mother the Church, arranged and composed by Fr. Antonio de Saldanha of the society of Jesus).

"Atmeachea gouall (ianca) sxdentuly cauannia abheassu, hea pustocari lihun dila

Concanne, ze prayevanta saunu christampannachie Sumurthica yetali, tanca upadessunca, thoddea bhitari xastra cathana, va Igrezechea Sata Sacramenta nimity' vevegally Sicavanna nevegalle upa xama Padri Antonio de Saldanha mhullalea Companhia de Jesuchea Religiosana, yeca apulie matiche, hera sata Madro Igrezeche Sicavanne pramanne hea granthantu lihileanti aghanddita zivitva, anty" mellunca, anny mugtirazcache sarva sukha, Deva Rachanna chea darussanna nimity ze anty bhogatale te sassanaca, bhogunca"

In this work Fr. Antonio Saldanha shows his mastery over Konkani vocables and idioms: In order to illustrate the doctrine of trinity he uses words denoting Goan everyday objects:

"Just as a candle has thread, fire and wax (vat, sut, uzo, menn); or just as a tree has root, branch, shoots (zhadd, mull, khando tallo) or a man has memory, intellect, will (Monis, iad, mot, khois) so he says, there is trinity in the supernatural world."

It is amazing to see how Fr. Antonio de Saldanha, like his predecessor Fr. Diogo Ribeiro intimately knows not merely the language but the life of the people of Goa and the flora and fauna of the region. In order to bring home to the new Christians the Christian concept of Holy trinity he makes use of the symbols like the coconut and the fish : "Narlacho acaru yecuchi, yecachi tatua, panna teachi acarva va tatva bhitari, tini vevegallyo, va vevegallea nava varnnachyo vastu attapatati, paily cartty, carttye mulla catally, catallie madhe udaka, tini yecavattunn narlacho yecuchi acaru, va yecachi tatua zata, carttyeca narlu, catallyeca narlu udaca narlu, aisse conna mnannana, bagara teachi narlachea acara, va tatua bhitari yecavattilea, vevegallyam ty vastuca narlu mhanhatati, tannechi pracary amancho Deu Suami rachannaru, apulea ananta Devatatua tthai, yecuchi yecuchi, panna trizannu, Bapu, Putru, spiritu Santo, tega zanna yecuchi aparamparu Deu Suami, sogallea vissvacho gonssavy."

(The form of the coconut is one, the principle is one, but in the same form or in the same principle, but it contains different elements with different names and colours. Firstly the shell, and below the shell the kernel and within the kernel water - all these

three combine to make only one form of the coconut, or only one principle, nobody calls shell a coconut, or a kernel a coconut or water a coconut but the different things combining in the form of coconut or in the same principle are called coconut. Likewise, our creator, our Lord God is only one concerning the infinite principle of Godliness but the Father, the Son, and the Holy Ghost all the three together combine to make the limitless God our Lord, Master of the whole Universe.)

"Dariantulea masseanca, tituliochi tini vastu, vevegllyo deqhu yetati, qhavalla, massa, paputta, any cantte, tini vastu mellun, yecuchi masso zata, qhavallaca masso mhannanati, massaca any cantteaca, masso mhannanati, masseachea acara, va tatva tthai; zye tini vastu attapatati, ani tya ty vastuncho zo masso zata, taca amy masso mhannatau, tennech pramamy Santissimo Trindade amanchea Deva rachannara tthai, tega zanna amy zari navadditai, tari tega Deva nhoiti, bagara yecuchi satevantu, aparamparu trizannu Deu, sagallea vissuacho adiantu any rachannaru."

(The fish in the sea have three elements but they can be seen as different: the scales- flesh- the gills and bones; all the elements combining together form only one fish, one does not call scales and flesh fish, one does not call bones fish. The three elements are contained in the form or principle of fish and which form fish are called fish. Likewise even if we name thee persons in our God the creator, they are not three Gods. But he is the only true, limitless God in three persons, the beginning and the end of entire Universe and the creator.)

The below mentioned works are attributed to Fr Saldanha : "Delightful Roses and Chrysanthemums from the Rose-garden of Mary", and her Rosary. Translated and composed and illustrated with various useful morals for the good of souls by Fr Antonio Saldanha, of the Society of Jesus. Printed at Rachol. (Rosas E Boninhas Deleitozas Do Ameno Rozal de Maria e Seu Rozatio. Traduzido e composto e com proveitozas Moraes para. Bem Das Almas. Illustrado pello Pe Antonio de Saldanha da Companhia de Jesus; Impresso em. Rachol).

The "Vocabulario da Lingua Canarim em versão Portuguesa" published by the Junta das Investigacoes do Ultramar in 1973 must have been written by Fr Miguel de Almeida or Fr Antonio Saldanha or both. This vocabulary contains 19500 entries.

v) Fr. João De Pedrosa - Divine Soliloquies (1616 - 1672)

Fr. João de Pedrosa was born in the city of Coimbra. He entered the Society of Jesus in 1632. He occupied for some time the Rectorship of the Seminary of Rachol. He died in Goa on 16 Feb. 1672.

His chief work is "Devachim Yecangra Bolannim" (Soliloquios Divinos) printed in the new college of St Paulo in 1660. The translation is from a Spanish work by Bernardino Vilhegas of the Society of Jesus, Professor of Theology in the college of St. Stephen of the Murcia. The book contains 128 folios and consists of eight "Soliloquies", the first one has seven chapters (avasvaru), the second seven, the third six, the fourth seven, the fifth seven, the sixth six, the seventh ten, and the eight six.

The first soliloquy contains the prayer in which the soul asks for pardon from God the Father, through the merits of Jesus Christ: "Svami Jesu Christachea Punne pholla quatiro apulea oprandancho guneao bhogoas mhonnu atmo pratitha." (The soul asks to be pardoned of its sins through the merits of Lord Jesus Christ). The first soliloquy also contains the following sentence, brief yet tellingly effective: "Tori tuji prapti tunttoli na, unni zali na, sorolina". (Yet your power never did break, never did diminish, never did finish).

Fr João de Pedrosa uses as few Portuguese words as possible and uses familiar Konkani words with great ease. His language is picturesque, fluent, vigorous and full of codence. This work is pernaps, the last ever printed in the seventeenth century - putting an end to the rich religious literature by Jesuit Missionaries and Fr Pedrosa being the last of the Jesuit authors.

Fr João de Pedrosa is also said to have written "Instruçao para confissao Sacramental" (Instruction for Sacramental confession in Konkani). But the book was never published.

An extract from "the Divine Soliloquies" will give an idea of the chastity and vigour of literary Konkani of the seventeenth century:

"Suamya Jesu Christachea punnephalla qhatira apulea aparadancho guneao bhagassi mhannu atmo prarthita.

Dulaba Jesu, tuzea gunna saraqhe mazeuari upacara carissy mhonnu, uissuassi tuze adharim ailam; tuzea canniuallam netranchi nadara mazeuari cari ga suamia, anny mazo sambhallu caruncheaca tuzea ddollea sarisse hata zau dy. Tum mazo uaquilu anny sauenchi mazea prannacho zamany, tari suamia mazea bhagassanea qhatira tuzea bapaca aqhepi, minati cari, hea passauata queti laba ama dogancai yeta tuca acallu nhoi. Hanua aparady, anny mudaly azanny deqhunu tum zamany mazeam dossancho pariharu carunca vbho raualossi mhonnu. Ye anadisidha bapa, ye sarua hucumadara Deua, tuzea charanauari mastaca ttheunu tuca xeranna aila, maze papa, mapa cari datara anny zagui tuzye ananti carunne dayena mazeuari crupallu hounu mazi patacam, bhagassi mhonnu uellouelli hanue tuze laguy maguileauari atam qhari niti ua nitidharmacho tthasso magata; tum barauo zannassi anupama suamiya, quy tuzo yecauattu putru ua mazo suamy Jesu Christu, apannapea passauata nhoe, bagara mazea pataca qhatira maranna paualo: mhonnucheaca tem tachem punne maca phauo anny tenchi ragta, ua punne mazye soddauannechem mola zaunchea caranne apule ddaiza thira carunu maca dauarile. Suamya, mazea aparadanchea, bhagassannea badala tem tum paticarunu ghe, quitea zem tum maca ditassi teachi hounu sahaza hanua tuca dita hanue maguitaleai parassa adicatara tuca arpitam denneaipassi amita bauadditam tari Suamya tuzea putrachea mogana maca bhagassi, tachechi qhatira mazeuari prasana za, anny tachy anadina seua maze tthai mani, mazea dossapassi tazo mogallu putru, mazo rachannaru adicu sayassalo deqhunu, tachi seuavruti anny tuzy ananti carunnu, mazea dossampassi adiqui tullana cai hoi sate tari tuzy prapti tunttallaly na, vnny zali na. pahily carunna saraly na, tochi sagunnu tichi cacullati tuze tthai sadh nite pracattata, anny hea gunni quiticanca tunue bhagassunu crupesti srunzilis tari macai bhagassunu suqhy cari."

vi) FR MIGUEL DE ALMEIDA - The Garden Of The Shepherds (1604 - 1683)

Fr Miguel de Almeida was born in Portugal in 1607 in the province of Beira in the village of Goveia. He came to Goa and entered the Society of Jesus in 1624. It is likely that he studied the local languages in the college of St Paul at the Rachol Seminary. He served for some years as rector of St Paul's College and later served as the Provincial. He entered the Jesuit noviciate at Goa in 1624.

According to Ignazio Arcamone: "Plurim libros terrae Cujus eleganti lingua composuit et in lucem edidit eleganti satisque docta loquela indigenis non obscura." (He composed many books in an elegant language and published them in an elegant and quite learned style not obscure to the natives). (De Peninsula p. 34). He died in Raitur in 1683.

Miguel de Almeida's masterpiece is "Onvalleancho Mallo zo Jezuchea Sangatichea Padry Miguel de Almeidana Bamanne Bhassena ghaddusunn lihuna udegilo 1658". Fr Almeida models his Konkani prose on Greek and Latin syntax. "Jardim de Pastores" (Garden of Shepherds) printed at St Paul's college in 1658 is a masterpiece of Konkani prose. It was published in five volumes. The first volume was published in 1658 and the second in 1659 in Goa. At present Vols III and V alone are available in School of Oriental and African Studies, London. The third volume is available in the Central Library, Panjim. It was printed at St Paul's College in Goa in 1658. It contains 577 pages.

Miguel de Almeida is supposed to be the co-author of Konkani vocabulary: "Vocabularium Nostri Benedicti Pereira in Linguam Concanim Conversum" along with Fr Antonio de Saldanha. Pe Almeida states the nature of work in his Latin preface to the first volume. Hosten renders it thus into English: "There are three gardens which God our Lord has planted with his hand. The first is Heaven. The second is Earthly Paradise. The third is the Catholic Church, garden which God himself bought and watered with his blood. These three gardens are full of delightful plants, sweet scented leaves and beautiful roses. These three gardens have

each their lights, their splendours, their pasture, their souls and their pastors... The fourth garden is the one I now offer you, kind reader. It is called garden of Pastors and Pasture of souls, and is divided into four parts. I call this work Jardim de Pastores e pasto de almas, because it has many of the qualities of the above said gardens, and there are not wanting in it plants and trees from which much fruit may be hoped through the grace of God. The plants and rosebushes are the Saints, whose examples and virtues whose feasts and marvels are contained in this Garden... It is not in the nature of the garden that all its leaves and flowers should satisfy all equally, and so, as in this garden there is every variety of roses and leaves, let each one take the one that smells sweetest to him and is most to his taste." (Hosten pp. 297-8).

Fr Miguel de Almeida for the first time uses the word Konkani: "Dhokuli nanvjem asa tem dom utranchem manddtta, ek utor firingi bhaseche her Koknnie bhasechem. Firinge jem as a tem dom, Koknnie je asa tem kulli." He has a very succint and attractive style which at times borders on the picturesque.

Fr Almeida makes use of many Portuguese words giving them the Konkani garb:

Foli P: Follias (leaves); Apostol P: Apostolo (Apostle); Oração P: Oração (Prayer); Templ P: Templo (Temple) Myster P: Mysterio (Mystery).

The author makes profuse use of figures of speech to illustrate his point. The work throws light on the social customs and manners of the times.

Fr Miguel de Almeida is supposed to have made additions to the Padre Diogo Ribeiro's Konkani-Portuguese Dictionary.
Here is an example of Fr Almeida's Konkani: Sermon of the Apostle St. Peter:

"Yeque diuassi Christu amancho taracu apulea Apostola saue vlaita assata tanche laguy tanne vicharile, manuxa maca quite mhannatati? hanua connusso mhonnu apannea bhitari vcharitai? maze nimiti, manuxa madhe conni vadanty chalata. hea vicharaca Apostolani pratizapa dily. Suamia? Yequeca tu vhaddu Bhaptistu mhannatati: anni yecu tu Elias mhonnu pratisttitati: hera

tu Jeremias mhonnu bhassitati athaua adhilea vhadda Bhagta bhiturlo conni yecu vhaddu prophetu, zo hiye amanche cali ziuantu honnu aila.

Yenne pramannichy apuly varta va quirti, zy praze tthai phancalea ty suaminna aicunu, punarapi Apostola laguy vicharu carunu, tanca mhalle: praze tthai mazy quirti zy phancalia ty tumi maca sanguitaly; ata tumaca hanua connusso dista, maca saga. Hea vicharachy pratizapa Apostolanchea siracamala S. Pedruna, apannea qhala carunu ghetaly: anny samestanche naui suamia laguy vlaunu mhalle. Tum Christu ziuanta Devacho putru; Sao Pedruchy pratizapa aicunu Suami tacheri itulo santossalo: va tusttalo quy techi qhenni taca suamiana sadaiuu bhagueuantu carunu davarilo: anny ituleanai suamiche chita purauale na, taca Apostola bhitari srasttu apulea samagra dhamacho gonuallo, apulie Igrezechy qholi buneadi va druddu phataru carunu manddilo: anny hea ituleai mana manatua vairi taca zae te te velle suargu vgadduncheaca va ddhampunchea suarguinchea Darvattheanchio chauiyo tache adina quelio."

vii) Fr. Ignazio Archamone : Comparative Linguistics (1615 - 1683)

Pe Ignazio Arcamone was born at Naples, Italy, He was conversant with Turkish and arabic languages and after coming to Goa made a deep study of Konkani and Marathi. He was appointed Parish priest of Rachol in 1659; of Margao in 1656 and of Benaulim in 1644. He studied Konkani besides other languages. His Konkani masterpiece is "Sagallea Varussanche Vangel" (Gospel for the whole year). The complete title of the work is as follows: Explicationes et Assumpta in Evangelis Dominicalibus Tetius Anni Opus concannice Compositum A Padre Igrazio Arcamone E Societate Jesu. Sagallea Varussanche Vangel Addito Indice Pro Concionenibus abendis in Quolibet Evangelio Feriali Quadragesimae. (Explanations and Matter for Sunday Gospels for the whole year: Work of Fr Ignazio Arcamone of the Society of Jesus. With an appended Indes or Sermons to be held on Lenten Gospels). The work was published in the College of Rachol in 1667. No copy of

this work is however, at present available. This is the first printed version of the New Testament in any Indian language.

He also composed in Konkani the following: Livro para ajudar Aos Moribundos e Condenados A Morte; Para Eles Bem Morrerem Composto Em Lingua Canarina. (Book to help the Dying and those condemned to Death to die, composed in Canarina language). The work was printed at Rachol in 1663. A copy of the work is available at the Casa Natense Library, Rome.

"Purgatorichy Sassary Ttica" composed in Konkani language is a commentary on Purgatory: "Purgatorii Commentarium a Padre Ignation Arcamone, Societatis Jesu Concanice Com-positum". The book was printed in 1663 and consists of 126 pages.

Fr Arcamone has also given us an important work of comparative linguistics namely: Janua Indica sive pro Concanica et Deccanica Lingua. Manuale Indis ingressuris peropportuam Indian candidatis Socis dedicat. (Window on both Konkani and Decanni language, manual to those on the way to enter the Indies, dedicated to the Indian candidates of the society).

The book is at present available in the Biblioteca Nacional of Lisbon. It consists of four parts:

(i) **A Konkani Grammar written in Latin;**
(ii) **A Latin-Konkani vocabulary;**
(iii) **Discourse on Deccani idiom;**
(iv) **Konkani and Deccani characters.**

The Konkani Grammar has 12 chapters dealing with the peculiarities of the aplhabet, syntax, numbers and rules of grammar. "Janua Indica" is important in another respect. For the first time we hear of the Konkani language as `Lingua Concanica'.

Fr Ignazio Arcamone lived in the province of Salsette for twenty years and wrote an informative book on the region in Latin : "De Sasatana Peninsula in Indiae Statu Juxta Goam Lusitanorum coloniarum curiam sita per Societatis Jesu Patres Christianae fidei rudimentis instituta commentarium, Benaulim Calonies, brought to the rudiments of Christian Faith by the Fathers of the Society of Jesus. Benaulim 1st October 1664).

In this work, consisting of sixteen chapters, Fr. Arcamone gives a geographical description of Salcette and dwells in detail on its inhabitants and their customs and manners, and at the end of his commentary he mentions the names of those worked in the field of Konkani and Marathi languages such as Diogo Ribeiro, Thomas Stephens, Miguel de Almeida, Etienne de la Croix, João de Pedrosa, Antonio Saldanha.

viii) GASPAR DE SAM MIGUEL : Konkani Syntax

Gaspar de S. Miguel was a Portuguese who came to India as a novice and started his ecclesiastical studies in Goa in the College of S. Boaventura, Old Goa where there was a Chair in Konkani. Frei Paulo da Trindade was his teacher. Gaspar de S. Miguel made a profound study of Konkani and produced his "Arte da Lingoa Canarim" (A Konkani Grammar) which is considered as the best analysis of the language and far superior to that of Stephens.

His numerous works may be classified as Pastoral, Doctrinal and Linguistic:

Pastoral

1. Manuale doctorum (in prose), also known as the Manual para os Parochos e Reitores.
2. Das Estações que os Parochos devem fazer as suas ovelhas, empque se ensinam os Mysterios da Nossa Santa Fe e se explicam os sete Sacramentos e preceitos do Decalogo (in prose).
3. Baculus Pastoralis or Baculo Pastoral (in prose). "The Pas toral Staff of Crozier."
4. Symbolum Fratris Ludovici Granatensis. A translation of the catechism of the Dominican Frey Luis de Granada (1504-1588). It was an anthology of devotional writings.
5. Symbolum Cardinalis Bellarmini. A translation of Cardinal Robert Bellarmine's (1542-1621) "Dichiarazione piu copiosa della Dottrina Christiana", and was written for the instruction of "idiotic persons and children in the things of our holy

Faith."

6. De septem sacramentis. On the seven sacraments.
7. De vitibus gentilium. ("A small polimics work against Hindu "rites, customs and sacrifices.")
8. Conciones de tempore et de sanctis. (Four volumes of ser mons for every Sunday of the year.)
9. De vitis apostolorum eorumque symbolo. A poem of over 8000 verses, written in the form of dialogue between teacher and pupil on the Credo. Its teaching is that of Bellarmine's Dichiarazione and of several other authors. A chapter in the book states that Hinduism never produced a saint, notwithstanding the "apparent" virtuousness of some of its followers.
10. Vivekamalla, or "The Garland of True Knowledge" (a poem of around 6000 verses). It has following themes each theme treated in a chapter :

(1) Death,	(4) Heaven,	(7) Divine favours,
(2) Judgement,	(5) The gravity of sin,	(8) Hindu errors.
(3) Hell,	(6) Human misery,	

11. Super Passionem Domini. A poem of over 3000 verses. It comprised 12 cadernos, and was meant to be sung by the congregation in church during Lent.

Loose Poems

12. Dedicatory poem in Marathi to Thomas Stephens, author of Christa Purana Second edition in 1649.

Linguistic Works

13. Konkani-Portuguese and Portuguese-Konkani vocabularies.
14. Arte da Lingoa Canarim, It is in two parts. The first, on phonetics and morphology, is called the Grammation da Lingoa Bramana que corre na Ilha de Goa e sua Comarca. (Grammar of Brahmana language current in the Island of Goa and its suburbs). The second is the Sintaxis Copiosissima na Lingua Bramana e Pollida. (Copious Syntax in Brahmanic and polished language).

The Manuscript of the Sintaxis was first located by Dr José Pereira at the Library of the school of Oriental and African Studies, London, (MS of Marsden Collection, No 11559) and was published in the journal of the University of Bombay, Sept 1967. It was edited with notes by Dr José Pereira.

The author, conscious of the genius of Konkani uses a language that is thoroughly "pure" and "integral". To illustrate his point he uses sentences in "elegant" and "polished" Konkani. He can distinguish Marathism (44. fl. 131) from pure Konkani words. In eighteen instances he points out Marathi borrowings, taking care to distinguish them from authentic Konkani usage. He is equally aware of variations in dialects especially those of Salcette and Bardez. He is also familiar with the social and caste varieties of Konkani and of the differences in the language of the "nobles" and the common people, and can indicate lusitanized constructions. (No. 53, fl. 132v).

ix) LORENZO HERVAS E PANDURO : Comparative Linguistics (1735 -

Lorenzo Hervas e Panduro was born in Spain on 10th May 1735. He entered the Society of Jesus and studied Humanities at Cacerco and Philosophy at the Royal Seminary at Madrid and Murcia in 1767.

The Society of Jesus was abolished in the same year in Spain and he was deported to Italy. There he wrote the book "Idea del'Universe che contienne la storia della vita dell'uomo, elementi cosmographici viaggio Estatico al Mondo Planetario Storia della Terrae della Lingua." (Idea of the Universe which contains the history of human life, cosmographic elements, Static Journey to the Planetary world and History of the Earth and Language). In this book we have one of the first sketches of comparative Linguistics. Panduro is of the opinion that no man can live isolated, so no language can remain isolated. they depend on one another and Greek and Konkani are so close and so alike that it goes to prove that Alexander the Great really and truly came to India.

In Rome, Lorenzo Panduro came across Fr Thomas Stephens' "Arte da Lingua Canary" revised by Diogo Ribeiro and a manuscript of Konkani vocabulary. He had also known there a Goan priest, Fr Joseph Pinto who supplied him with information on Konkani. Fr Lorenzo Panduro compares Greek and Konkani (called Kanarini by him) and also Latin and Konkani.

What William Jones had clearly proved in 1786 was already dimly perceived earlier by Lorenzo Panduro namely that Indian and European languages had a common origin and still earlier Felips Sasseti (1540-1588) had noticed that Italian and Sanskrit were related and Fr Thomas Stephens' had mentioned in a letter that Konkani and Marathi were akin to Greek and Latin, Fr Ignazio Arcamone had noticed that Konkani's structure was similar to that of Latin.

x) Fr Theotonio José

Mention must be made of Fr. Theotonio Joseph S.J. who wrote "Compendio da Doutrina Cristã, Ordenado pelo Padre Theotonio Joseph da Companhia de Jesus, em Lingua Bramana Goana, Para Ensinar os meninos, Lisboa, na Oficina Patriarcal de Francisco Luis Ameno - com Licenças necessarias, 1758." No copy of this work is however, available at present. This Compendium consists of three chapters. In the first we find elementary notions about Christian doctrine, in the second there is a discussion on the virtues of a good Christian, the third deals with the basic principles of Christianity, sin etc. Only the first chapter was in Konkani the other two being in Portuguese. (M.K.L. 114).

xi) Fr Karel Prikryll And Czeck Renaissance (1718 - 1785)

Fr Karel Prikryll, S.J was born in Czeckoslovakia. He found himself in Goa in 1761. It is there that he completed his work "Principia Linguae Bramanicae (Principles of Brahmin Language) It was a resume in Latin of Fr Stephens' "Arte da Lingua Canarim"

This book found its way into Czeckoslovakia, inspired scholars like Joseph [illegible] (1753-1829) to make research in

comparative study of language and indirectly paved the way to the renaissance of Czeck language. Here are a few adverbs of time and their meanings in Latin:

"Ad quaestionem caim? vel quedallam? 'quando?' respondetur per 'atam', 'nunc', "agora"; azi, 'hodie'; cali 'heri'; pairi, 'nudius tertius', "antes de honte"; averi, 'pridie nudius tertius', "o dia antes de antes de honte"; phai, 'cras'; phalea, 'cras'; param, 'post crastinum'; phaunssai, 'primo mane', "pela manhea cedo"; sanze, 'a prandio', "a tarde"; doniparam, "meridie"; deqhaedaqheri, 'tempore intermedio noctem inter et crepusculum' (lusitanice:'entre lusco e fusco'); yedallam, 'hac hora', "a estas horas"; tedallam, 'illa hora', "acquellas horas"; zavally, 'quando?' sada sarvada, 'pro semper', "ara sempre". aqhandda; jugiter', "continuamente". quedollu, 'quantum est temporis? (lusitanice "hum Pedaco ha"); yedolly, 'nunc usque', "athe agora"; tedollu, 'tunc usque', athe entao"; yecadde vello; 'aliquoties', "algumas vezes"; purvim, olim' "antigamente"; porum, 'anno elapso'; prororom, 'uno ab hinc ano', "O anno dantes"; aundum, 'hoc anno'; ituquea, vel itulea, vel ituquea bhitari, vel itulea bhitari, 'hoc fere tempore', "neste com menos"; prathama, 'primo' "primeiramente"; sararam vel veguim vel turta, 'cito'; turtaturta, 'valde cito', "depressa"; avassem, 'cito; avachita, 'subito', "de repente"; phudda, "in posterum", "daqui por diante": heam phudda, 'ab hinc in posterum', "daqui pr diante"; "adim, 'initio', "no principio"; phudde, 'ante' maguiri, 'postea'; uparantem, 'postea' et uparaante caitara, 'aliquoties'; magam 'olim', "antigamente", "dantes".

xii) Inquisition And Konkani

It is necessary to cast a glance at the Goa Inquisition "contrary to the natural human rights, contrary to politics and contrary to commerce." (Grande Encyclopédie Française, 18th Century). The Inquisition not only had a harmful effect on the development of Konkani language and 'literature' it had also for result the emigration of Goans to other regions, where other languages were spoken. It can thus be said that the history of Goa created the geography of Konkani.

Inquisition was first established in Spain in 1478 by Ferdinand V and Isabella. Its purpose was to discover and to punish converted Jews (and later Moslems) who were insincere.

The Portuguese Inquisition was established in 1547 and the first Auto da Fé had already taken on 20th Sept. 1540. In 1542 Pope Paul III gave it a formal sanction by establishing the Congregation of the Inquisition or Holy office.

The Inquisition was established in Goa in 1560. It was abolished in 1774 in the regime of Dr Jose I, thanks to the efforts of the liberal Prime Minister of Portugal, Marques de Pombal. But it was revived by Queen Dona Maria in 1779 and lasted till 1812. It was established in Goa because of the wide spread tendency on the part of the new converts to revert to the practices of their old religion. Most of these conversions were by force. Dr Antonio Noronha states in his book, "The Hindus and the Portuguese Republic": "It is known how such rapid and extensive conversions took place: some by fear of physical force; others from moral cowardice; many because they could not overcome the love for the country of their birth from which whey would otherwise be expelled, not a few to avoid the loss of their properties and interests; some with their eyes on lucrative jobs - and almose none from conviction. The conviction, the faith, these would come later..." (pp. 227).

Soon after its establishment under the vice-regalship of Constantino Braganza, Hindus of Tiswari islands were asked to leave the place within one month. Many Hindus left their homeland leaving the villages deserted and the fields untilled, leaving the Government coffers empty. In 1561 Viceroy Francisco Coutinho who followed viceroy Constantino Braganza was obliged to plead them to come back. In 1563, however, Hindus were again asked to leave the country. In 1566, an order was proclaimed forbidding the Hindus to build new temples or frequent the old ones. In 1567, the first provincial Council met in the See Cathedral to discuss the ways and means of converting the Hindus. The same year Captain Diogo Fernandes Odo Forte destroyed and burnt 300 temples in the region of the Salsete. Before the beginning of the year 1568

many temples of the region of Bardez were also destroyed. In 1569 King Sebastian donated all the income of the temples of Salsete to the churches of the region.

The aim of the Portuguese Missionaries actively aided by the Government was not merely to evangelise the Goans but more so to lusiarize them. Systematic attempts were made to change not only their religion but also their dress and their customs and manners.

With the fear that an undue contact with the Hindu religious literature might contaminate Christianity, there came a new wave of suppression of all that was Indian. The most to suffer in this attempt to westernize was Konkani, the people's language. The Portuguese policy of conversion and attempts made to isolate the Christian population from Indian languages and Indian cultural tradition, resulted in the formation of two groups, Christians and Hindus, which came to have linguistic differences too.

The Inquisition persecuted not only Hindus but Christians as well, for many of these resorted in secret to social and religious practices associated with their old faith. The laws of the Inquisition were so harsh that soon a large number of these converts left Goa and settled down in the adjoining territories outside the jurisdiction of the Inquisition. Even the Hindus residing in the Portuguese dominions were subjected to laws expressly forbidding them to observe their religious rites and customs.

The first emigration started in 1561. To escape religious persecution as well as famines (1570, 1682) and epidemics (1635) that stalked the Portuguese occupied territories, both Hindus and Christians left their homeland in large numbers and in three principal successive waves (1710, 1712, 1729) to seek asylum in the Southern regions especially in and around the city of Mangalore and in Kerala where the climatic and other living conditions were almost the same as in Goa.

The exodus during the Holy Inquisition considerably depopulated the territory of Goa but extended the domain of Konkani towards the South of Konkani especially to Mangalore and Cochin. As centuries went by, the speech of the Konkani speakers of these

territories in Kannada and Malayalam territory, underwent a few phonetic and lexical changes but they retain the basic syntactic and grammatical structure of the primitive speech, and though in isolation continued the tradition of both oral and written literature.

According to the orders of the Goa Inquisition it was an offence to remain in possession of books in local languages. The results of this attitude were felt when the policy towards the local languages underwent a favorable change and it was felt desirable to study the local languages; no books were to be found; they had to be oftained from outside Portuguese territory. All books written in Sanskrit and Marathi, whatever their subject matter, were seized by the Inquisition and burnt on the suspicion that they might deal with idolatry. It is probable that valuable non-religious literature dealing with art, literature, sciences etc., was destroyed indiscriminately, as a consequence. These activities had been initiated in Goa even before the establishment of the Inquisition. For instance, there is a letter dated November 28, 1548 in which D Fr Joao de Albuquerque proudly reports his achievements in that direction. (Frederico Diniz d'Ayalla, Goa: Antiga e Moderna, Nova Goa 1927 pp. 73-74).

The proclamation of the Holy office against innocent usages and customs is revealing:

"The same natives of India are hereby ordered that on the occasions of their marriages and all other functions which they might order or direct to take place for solemnising marriages, either in the house of the bridegroom or of the bride, songs, which it is customary to sing in the language of the land and are commonly known as "vovios", should not be sung, either publicly or in private; and when they desire to hold celebrations in demonstration of their joy, this should not be done with songs which may have a resemblance with the said vovios; and female relatives or Daijis of the bridegrrom should never sing in such functions."

With a view to wiping out Hindu tradition, the Inquisition started systematically to stamp out both Konkani and Marathi. Around 1680, orders were promulgated to the effect that people residing in Portuguese territories should speak no other language

but Portuguese. And the Archbishop Dr Fr Manoel de S. Goldino on 22nd May 1812 laid down this rule: "In Elementary schools care should be taken by teachers that the children do not as far as possible talk, during the school hours in their mother tongue." And the Archbishop D. Jose Maria da Silva Torres went a step further: "It is absolutely forbidden both to the students and any Ecclesiastic residing in the Seminary, to converse with one another in the language of Goa. (Regulations to the Seminaries, 15 June 1847 art. 54).

Many considerations were instrumental in suppressing Konkani in favour of Portuguese. One consideration was to keep the Christians as much isolated from the non-Christians as possible and one of the ways was to keep them away from their own language. Thus a law was promulgated banning the use of Konkani and ordering Goans to speak Portuguese alone.

Inquisition - Order: "No person will be admitted to the priesthood, whatever be his merits unless he satisfies the authorities that he knows and uses only the Portuguese language. This qualitication shall be required not only in the candidate himself but in all his near relatives, both men and women alike, who shall be subjected to a rigorous examination. We are pleased to ordain, create and impose once more over this island of Goa and the neighbouring districts and in the two provinces of Bardez and Salcette, an ecclesiatical ban against the marriage of any man or woman, who does not know or does not use or does not speak the Portuguese language." It also brought about a cultural cleavage between the Hindus and christian groups both belonging to the same Konkani community.

The Inquisition was abolished in 1812, but the harm done to Konkani language and literature could not be undone overnight and the nineteenth century manifests a singular paucity of Konkani works of any significant merit.

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VI

THE AGE OF SCHOLARS

i) FR. ANGELO MAFFEI - A Sweet Voice From The Konkani Desert (1844 - 1899)

Fr. Angelo Francisco Xavier Maffei did for the Konkani of Mangalore what Fr. Thomas Stephens had already done for the Konkani of Goa. When he set foot in Mangalore he had no knowledge either of English or of Konkani but within four years he had mastered both the languages. He was a solitary trail-setter with no models to follow. The Jesuits in Goa had already prepared Konkani Catechisms, Vocabularies and grammars in Goa, but Fr. Maffei could not avail himself of the work done by his predecessors.

Fr. Maffei was born on 12 November 1844 in Tyrol along the border between Italy and Austria. After his studies at the Gymnasium of Trent, he took his degree of Doctor of Philosophy and Doctor of Divinity from the Gregorian University of Rome. In 1871, he joined the society of Jesus. Later he taught history, mathematics, philosophy and theology in Brixen, in the Tyrol, Seutari and Zara in Dalmatia.

Since the Mangalore Mission was at that time in the care of the Jesuits Fr. Maffei was posted at Mangalore. He set sail from Naples for Bombay on 28th November 1878. He reached Bombay on 19th December and in Mangalore 31st December. He spent twenty years of his life in Mangalore occupying successively the post of the rector of the seminary, professor and master of novices, the vicar of the parish and a missionary in South Kanara district, Calicut and Cananore, the Bishop's secretary the principal and rector of St. Aloysius college and lastly a Parish Priest.

Mangalore city and its surroundings had at that time a considerable population of catholics migrated mostly from Goa, for

being persecuted by the Holy Inquisition, for not fully conforming themselves to Christian/European customs and manners.

Besides English and Konkani, Fr. Maffei studied Sanskrit Kannada, Tulu, Malayalam and Tamil. Soon he was so proficient in Konkani that he could give lengthy sermons in the language.

Fr. Baufi describing Fr. Maffei's mission to Kulu in 1879-1880 says: (Among the Outcasts pp. 4) "It is indeed a wonder that Fr. Maffei could preach hours in Konkani so soon after his arrival in India."

Interested in history, he collected material on the history of Kanara and Mangalore. He also made independent research and delivered a lecture on 'The landing of Vasco-da-Gama' on the occasion of the 4th centenary of the event. Sensing the scholar in him, the Government nominated him a fellow of the University and an Examiner in History for B.A. and M.A. The Government also printed his Konkani Grammar and Konkani Dictionary and his lectures in history. It will not be out of place to briefly trace the history of this community.

After the conquest of Goa in 1510, the Portuguese established factories all along the Western Coast of India. Many Konkani Christians from Goa migrated to these places and created settlements not only in these factory towns but in the interior, too. More migrations followed after the atrocities of the Holy Inquisition and Maratha incursions. They spread out on the West Coast, and in the interior as far as Coorg.

The first migration started in 1561 to escape famines, and due to the rigours of the Holy Inquisition in occupied territories, both Christians and Hindus left their homeland in large numbers and in three principal successive waves (1710, 1712, 1729) to seek asylum in the Southern regions especially in and around Mangalore. There, the climatic and other living conditions were almost the same as in Goa.

Adopting themselves to their new homeland the Konkani Christians flourished. Those who settled in Karnataka, Coorg and Kerala are generally known as Mangaloreans, since Mangalore was their principal centre.

In the 16th and 17th centuries Bednore kings who ruled over Karnataka patronized them and gave them land for agriculture as well as to build their churches such as Milagres Church at Mangalore and the Pezar Church in Mangalore Taluka. In 1760 Hyder Ali, Sultan of Mysore annexed Kanara and continued patronizing the community which soon became prosperous and influential through agriculture and trade.

When Tipu Sultan took over, the community fell on evil days. He entertained suspicions that the Konkani Christians were in league with the British, his worst enemies. He issued a firman and had arrested over 30,000 men and women and children and deported them to Shrirangapatnam. A large number of them were converted to Islam and were distributed among various regiments. For 15 years they suffered untold miseries until Tipu Sultan's death in 1799.

About a thousand went to Malabar, some to Coorg and about 10,000 returned to South Kanara. The churches that were destroyed by Tipu were rebuilt by the Christians and their properties endowed to them by the Bednore chieftains and Hyder Ali were restored to them. Soon, by dint of hard labour, the Christians became a prosperous and influential community consisting mainly of planters, tile manufacturers and agriculturists. They competed with the local Brahmins for offices in the services of the British and Mr. J. Stokes who was appointed by Government as a commissioner in about 1830 to investigate certain complaints writes: "There is no walk of life in Kanara in which some members of the comparatively small Christian community have not come to the front rank and they form no small proportion of the most prominent offices in every branch of the public service, as well as at the bar and in the mercantile world." (Amchem Daiz, 1965 p.25).

Since by fleeing their homeland, they escaped the rigours of the Inquisition, Mangalorean Christians have still retained their old customs, particularly those related to marriage ceremonies like "Soirik" (betrothal), exchange of "Paan Poad" (betel-leaves), the "Ros" or the ceremony of purification of the bridegroom before the marriage. The adorning of the bride with the "Sarpolli", "Pidduk" or

"Mangala-sutra", the wearing of which indicates her "Ayaponn" (Saubhagya), the "Onpnni" or giving away of the bride formally by the father or the guardian of the bridegroom, "Porthoponn" which is a re-invitation to the bride's house, "Novemjevonn" or partaking of the food prepared from the new corn, singing of "Honvios" etc.

Such was the community which Fr. Maffei found in Mangalore. Mangalorean Christians spoke Konkani. Fr. Maffei was pained to see the utter neglect in which Konkani had fallen and devoted himself to the task of restoring it to its deserving greatness. Fr. Maffei also published "An English-Konkani Dictionary" 1883 and "Konkani-English Dictionary" 1885, written both in Roman and Kanarese scripts. These dictionaries were the first of their kind in Manglluri Konkani.

Fr. Maffei was nominated fellow of the University of Madras and Examiner of History. Fr. Maffei was deeply enamoured of Konkani. In fact the title he gives to his Grammar of Konkani is: "Konkani ranantlo Sobit sundor talo "or" A sweet voice from the Konkani desert." He says in the preface: "Konkani, to those who are strangers to it appears to be a desolate desert... Konkani language can emit sweet sounds as many other languages. In fact, Konkani is a really beautiful, graceful and so to say, a smiling language, but, being uncultivated, its beauty is hidden." And he adds: "Let us hope that Konkani race, so distinguished in other respects, will one day awake to a full knowledge of the hidden treasure they possess, and beginning to cultivate their beautiful language, as all civilized nations do, add to other elements this still wanted element of civilization."

One almost hears here the appealing accents of Dr. Joaquim Heliodoro da Cunha Rivara. He also wrote "The Confessor's Vade Mecum" (1891) as a guide to confessors using Konkani. He further says: "Konkani is a rich and beautiful language, although at present in an ignoble state, because it is far more perfect than many European languages, yet it is altogether uncultivated and appears to be the most imperfect... What are the reasons for saying that Konkani is in an ignoble state? The reasons are: the total neglect of the language, hence no common written language, no uniformity,

and therefore, what is worse, the Natives themselves despise it as a good-for-nothing language..." (Konkani Grammar p. 316).

Fr. Maffei worked at his Konkani Grammar single-handed and with no models to follow, "This book" he says, "as well as the larger grammar has been composed not from any other grammars which do not exist..., but from a careful analysis of the commonly spoken uncultivated language, most difficult task". (Konkani Renantlo Sobit Sundor Talo or A sweet voice from the Konkani desert. Mang. 1892 XI). Since Fr. Maffei's concern was to help Europeans to learn Konkani he decided to make use of Lesius' system of translitera-tion in Roman Alphabet.

Fr. Maffei published his "An English-Konkani and Konkani-English dictionary" at Mangalore in 1883 with the help of the government of Madras. It is the first printed dictionary of its kind. The author must have had faced great difficulties in compiling the dictionary. In his preface to the dictionary he says: "In presenting this Dictionary, the first attempt of its kind in Konkani, to the public, it would, the Author conceives, be sufficient claim to their indulgence to state that the bulk of the work is the fruit of an extremely short acquaintance with English, and of a still shorter one with Konkani. But it should further be borne in mind that the Author has had no written materials whatever to assist him in his work. The Konkani language hitherto has existed only in the mouth of the people, and it has been part of the Author's task, first, to pick up the language by personal intercourse with them, and secondly, to endeavour to reduce it to method and uniformity."

In giving entries, he gives the root and sufficient grammatical and other information against each entry, which is not included in his grammar. He carefully avoids all pitfalls in treating homonymy and homophony in his dictionaries. In giving equivalents of words and expressions, he is careful to observe gradation in meaning, which is very helpful to the learners and other users. The needs of a learner are adequately met in the shorter Konkani-English dictionary; here the vocabulary a learner will come across in daily life situations is concentrated upon. Similarly, the appendices of both the dictionaries giving useful phrases and usages are meant

for the learner of Konkani. Thirteen of these appendices give useful vocabulary organised according to different semantic fields.

Maffei develops his own methodology in presenting the dictionary entries. In using symbols for phonetic representations and abbreviations he is a little inconsistent in the English-Konkani dictionary. But in the Konkani-English dictionary he seems to be more consistent, showing that the earlier work was done rather in a hurry. With all his limitations, we have to admit that very good descriptive work has been done so that his dictionaries present source material for lexicographers and other linguists who want to work on Konkani.

Fr. Maffei is the one who encouraged the writing of Konkani in Kannada script. In his Konkani grammar, Kanarese Alphabet is generally used, and although it does not express all Konkani sounds yet, it is better adopted for this than the Latin Alphabet." The subsequent blossoming of Konkani literature in Kannada script in Karnataka is to a great extent due to Fr Maffei's pioneering in the field.

He spent the last days of his life in the remote village of Nellinkunja living almost ascetically until his death on 31st May 1899.

ii) DR CUNHA RIVARA - The Historic Step (1800 - 1879)

After a lull of over a hundred years, a new era dawned with the arrival in Goa of Dr Joaquim Heliodoro da Cunha Rivara in 1855. It is true that he never wrote in Konkani but with his researches, writings and his fervent appeals to the people as well as the government to restore to the language of the land its due place, he prepared the way for the Konkani Renaissance of the twentieth century. All those who followed him, Dr Gerson da Cunha, Mgr Sebastião Rodolfo Dalgado, Joaquim Antonio Fernandes, Dr Mariano Saldanha and Shennoi Goembab have taken inspiration from him.

Dr Cunha Rivara was born at Evora in Portugal on 23rd June 1800. In 1824 he joined the University of Coimbra. The political unrest [illegible]tugal affected his studies and he [illegible] complete them

only in 1836. Though he obtained the degree of doctor in medicine, he preferred to join the teaching profession and Rational and Moral philosophy and at the same time exercised the function of the Librarian of Evora, in which capacity he served for fifteen years. During this period he reorganized the library and had a new building built with the capacity for over 8000 books. He collected over 100000 volumes of historical importance from the old convents scattered all over Portugal. Almost single handed he brought out a catalogue of books stocked in the Library of Evora and prepared and printed in 1850 a volume of valuable documents and manuscripts on Portuguese colonies in Asia, Africa and America.

In 1842, in collaboration with Francisco José Ferreira, he published "Reflexões sobre a Lingua Portuguesa" (Reflections on the Portuguese Language). It was in 1855 that he was appointed Secretary General of Portuguese India. Thus began a brilliant career for this high placed official and the most fruitful one for the resurgence of Konkani. Soon after his arrival in Goa he set new standards for the administration, formulated important reforms in the field of education and also brought a marked improvement in the economy and industry of the territory. He wasted no time in finding out what the British scholars had done for Indian studies in neighbouring India and was greatly impressed by Dr John Wilson's efforts in the cause of vernacular languages.

In 1858, the Portuguese Government entrusted to him the task of continuing the historical researches of João de Barros (Decadas) and Diogo do Couto (Asia), the Portuguese historians who had written stirring narratives of the building of the Portuguese Empire in da Asia. To accomplish his mission he travelled all over India and visited the ruins and historical monuments left by the Portuguese in India. He scrutinized various documents found in the Archives of Goa and published them in the "Boletim Official" (Government Gazette), the "Cronista do Tissuary" (Tiswadi Reporter) and other periodicals. He also contributed scholarly articles to reviews like "Arquivo Universal" of Lisbon, he translated into Portuguese and published the travels of the French traveller Francois Pyrard de Laval (Viagem de

Francisco Pyrard de Laval 1601-11).

Cunha Rivara's great work was, however, "Ensaio Historico da Lingua Concani", Nova Goa, 1857. (An Historical Essay on Konkani language). It was a revolt of a Portuguese against the linguistic, cultural and religious tyranny of the Portuguese in 600.

Dr Cunha Rivara narrates how in the first ardour of conquest the Portuguese indiscriminately destroyed temples and all the emblems of the Hindu cult as well as books written in the vernacular languages suspected of containing idolatrous precepts and doctrines. And with valid documents he goes to prove, "that during the first century of the conquest the civil and the ecclesiastical powers recommended and favoured the study of the vernaculars of the place, with the sole or principal aim of the propagation of faith."

When everything appeared to be desperate concerning the very existence of Konkani language, J.H.Da Cunha Rivara girdled his loins to defend its cause.

He begins his essay with a well deserved jibe at those who had known Konkani but who did not defend its cause. He goes on to point out "the absurdity of the affirmation that a language spoken by half a million of people had no grammar and was not even capable of being set in writing." He thinks he would be of some use if he could dissipate such a pernicious impression and illusion and prove that the Konkani language possessed not only grammar like other languages, but a grammar which, from ancient times, was appropraitely formulated in rules and actually printed. He says that inspite of the great impulse which the language received in the first century of Portuguese dominion there were attempts to extinguish and entirely proscribe it.

The publication of the "Historical Essay on Konkani Language" was a turning point in the history of Konkani literature, though its impact would be felt at a much later date. The historical essay was also a historic appeal: "Inspite of the great impulse which the language received in the first century of Portuguese domination there was waged against it an implacable war with attempts to entirely extinguish and proscribe it. Although it was not possible to achieve this end fully, as it is beyond human power

to suppress a language, it has however, been corrupted and adulterated and its literary records practically destroyed with serious loss both to the intellectual and moral culture of the people."

Dr Cunha Rivara concludes his essay with this fervent appeal: "The time has come to restore the mother-tongue to its rightful place. To you, then Goan Youth, is reserved this great work, essential element of intellectual and social regeneration of our countrymen! The methodical culture of your mother-tongue will bring you closer to the Marathi language; it will facilitate the knowledge of Asiatic and European languages, ancient and modern and thereby useful knowledge will be opened to your intelligence, and the treasures of the world, till now hidden from you, due to the absence of this instrument of exploration will be opened to you... Let fools laugh and shout from their ignorance that the language has no grammar... If however, you feel that we ignorant people deserve a reply, tell them that this book and others that will follow prove whether the language has a grammar or not, whether it is conductive to writing or not... And lastly its very corruption should be an incentive to you to improve it, to purge it rather than to despise it... Indeed the enterprise is not easy, but it is useful, it is honourable, it is glorious."

He criticizes Rev. J. Murry Mitchell's view that Konkani is Marathi language falsified, adulterated and corrupted and brought low. Dr Cunha Rivara says that a Russian or a German may make the mistake of thinking a Portuguese word was a Spanish word badly written. He would think Portuguese Coração had two errors in it namely 'c' in place of 'z' and 'ao' in place of 'on' since in Spanish the word is written 'Corazon.' And he concludes: "the mistake the Rev. M. Mitchell committed is that he did not consult a great number of books. Had he done so, he would not have identified both these languages which are distinct—though similar and sister-like."

Then he deals with the causes that have brought the Konkani language to the state of corruption at present prevalent in Portuguese territory, chiefly in the provinces consisting of the Velhas Conquistas. And he makes a significant statement,: "the

language is purer in the Novas Conquistas, and its chance of being corrupted lessens in proportion to the distance from the territory of Goa."

Cunha Rivara resigned his post in 1870, but continued living in Goa until 1877. His last years in Goa were not happy. His own colleagues and friends opposed him in his ventures. Suriagi Ananda Rao (1828-1888) a protagonist of Marathi created obstacles for him in his attempts to restore Konkani to its rightful place.

Realizing the importance of Konkani as a means of communication, Marques de Pombal, the prime minister of Portugal had founded "the Colegio dos Naturais" in which Konkani was taught and it was made compulsory for the priests to know the local language. But Goans themselves showed a singular unconcern in learning their own language. In his preface to the Grammar of Konkani Language, Cunha Ravara chides Goans thus with righteous wrath: "But before accusing us of our courage let them first accuse themselves for this gross negligence, those who can and should cultivate their mother tongue, work against it; they do not even promote its study, on the other hand, due to a strange phenomenon among highly civilized nations, they despise it and leave it to the corruption of blind barbarity."

Cunha Rivara had well realized that to help ressurgence of Konkani as a full-fledged language, he had to start from the bottom, to foster its study at the level of primary education. He composed a book for the use of teachers entitled "Advertencias aos professores primarios sobre o ensino da Lingua Concani" (Recommendations to the Primary school-teachers on the Teaching of the Konkani language).

Viscount of Torres Novas accepted these recommendations in his decrees of Oct. 25 1859. They were announced in Boletim Official No. 84 of 28th October 1859. In his recommendations Cunha Rivara follows a logical line of reasoning : "According to the well established principle of going to the unknown through the known, the knowledge of mother-tongue is the first step towards the knowledge of other languages. Hence Konkani must be accorded its rightful place, and hence forward the scorn and neglect

which had been its lot must cease."

"As a logical corollary, Konkani Grammar must be taught in the primary schools." This fervent appeal of Cunha Rivara fell unfortunately on deaf ears, for Konkani did not enjoy enough prestige to attract students. He was well aware of what was happening around him but he preferred to go his own way. Governor Pestana imposed finally a total ban on the use of Konkani in 1869.

Rivara met with stern opposition from Suriagy Anand Rao. In 1869, Konkani was debarred from Goan Schools. In 1880 government appointed a commission which favoured primary education in Konkani. Thomas Mourão, the Barao de Combarjuã (1842-1904) who has to his credit the first Konkani text-book, made unsuccessful efforts to introduce Konkani in schools. The first Congresso Provincial held in 1916 approved elementary education in Konkani. In Bombay where there was a sizeable Konkani speaking population schools were founded for adults.

He also published and edited the following works : "Arte da Lingua Canarin" (Grammar of Konkani language) by Fr Thomas Stephens with additions by other Fathers of the Society of Jesus, with an introduction consisting of a Memoire on the geographical distribution of the main languages of India by Sir Erskine Perry, Nova Goa, 1857. "Gramatica da lingua Concani no Dialecto do Norte" (Grammar of the Konkani language in the Northern Dialect). "Gramatica da lingua Concani" by an Italian Missionary. Nova Goa, 1859. "Diccionario Portugues-Concani" by an Italian Missionary, Nova Goa, 1868.

Mgr. Sebastiao Rodolfo Dalgado thus appreciates Cunha Rivara's work : "We must mention Dr Cunha Rivara, untiring investigator and man of large interests and vision, not only for his work to call the attention of the public to the systematic study of Konkani, but especially for having unearthed and published vernacular manuscripts which would have remained in perpetual oblivion." (Diccionario Portuguez - Konkani Int. XIII-XIV).

iii) MGR. SEBASTIÃO RODOLFO DALGADO - Back To The Source (1855 - 1922)

The efforts that Dr. Joaquim Heliodoro da Cunha Rivara made and his fervent appeal to the youth to restore Konkani to its former glory were to bear fruit only at a much later date. However, he inspired many a scholar to devote himself to the study of Konkani language. The period that followed may be called "The Period of Scholars". The most important among these scholars was undoubtedly Mgr. Sebastiao Rodolfo Dalgado.

Mgr. Sebastião Rodolfo Dalgado was born in the village of Assagão, in the district of Bardez, Goa on 8th May 1855, the very year when the great Portuguese scholar Dr. Cunha Rivara had set foot in Goa.

He was the second son of Ambrosio Luis Dalgado, descendant of the Dessais of Assagao. Sebastião Rodolfo had three brothers: Gelasio, Patrocinio, both doctors and Eduardo a lawyer. Dr. Gelasio Dalgado was an eminent surgeon. He held the post of the Director of Health at Sawantwadi. He published two books on the plants of India: "Botanic classification of the plants and drugs" described in the 'Colloquies of India' of Garcia de Horta (Bombay 1893), and "Vires Plantarum Malabaricus of Henrique Van Rheede" (Bastora, Goa 1896).

Dr. Gelasio Dalgado also wrote a book in French on Abbé Faria, the founder of hypnotism "Mémoire sur la vie de l'Abbé Faria, Braidisme, et Fariime" and brought out a new edition of Abbé Faria's "De la Cause du Sommeil", with a learned introduction. He also helped Mgr. Dalgado in the compilation of 'Konkani-Portuguese Dictionary' and 'Glossario Luso-Asiatico', by supplying information about Indian plants.

Mgr. Dalgado went to Mapusa and there studied Portuguese, French, Latin and Philosophy. Later he joined the Seminary of Rachol in Salcette where he obtained the highest credits and was ordained Priest in 1881. It was at Rachol Seminary that he was inspired to study Konkani, entertain the idea of compiling Konkani dictionaries, to help the Catholic priests have a thorough knowledge of the language of the land. Mgr. Dalgado helped the Seminary to

establish a chair of Konkani. It may be recalled that the Rachol Seminary was built by the Jesuits and had been made illustrious by scholars like Fr. Thomas Stephens, Fr. Diogo Ribeiro, Fr. Miguel de Almeida, Fr. Antonio Saldanha.

Mgr. Dalgado proceeded to Rome and was accorded Doctorate in the Sacred and Roman Law at Saint Apolinary's Seminary, Mgr. Zaleski, a companion of Mgr. Dalgado at Rome lavishly praises him in his work "Ceylon and India".

In Rome, working for eighteen hours a day he was busy with his Protuguese-Konkani dictionary and on his work on Portuguese vocables in Asian languages. From Rome, Mgr. Dalgado arrived in Lisbon in 1884. It was here that took shape in his mind the idea of composing a dictionary to help his colleagues. Mgr. Dalgado notes: "When twenty-five years ago, I began to exercise myself in preaching in the vernacular, I experienced this difficulty of finding quickly in the usual vocabularly and in the available books, adequate words to give body to abstract ideas and to express all the manifestations of thought. From then on, I started to study it in depth and tried to become as proficient as possible in it." (K.P.Dict. Int. XXVI).

Mgr Dalgado was appointed royal missionary and left for Goa. In Goa he was appointed successively Inspector of seminaries and schools of the Padroado, and Professor of Sacred Scripture and Canon Law at Rachol Seminary. In 1885 he was sent to Ceylon as Vicar-General. Here he learnt Sinhalese and the Portuguese patois "Dialecto Indo-Portugues de Ceilão" and also Malayalam. He returned to Goa in 1887 and was appointed Vicar General of Bengal. There he founded a school for girls and built two churches at Dacca. In Bengal, he learnt Bengali and took note of the similarities between Bengali and Konkani.

In 1893, he was sent to Honavar as Vicar. Here he learnt Kannada and also Tamil. He spent some time in Sawantwadi where he studied Sanskrit and Marathi. He noted the close relation between Sanskrit and Konkani and the similarities and differences between Marathi and Konkani. Here be compiled his first monumental work "Konkani-Portuguese Dictionary" published in Bombay

in 1893. This was the first of its kind and attracted the attention of the Portuguese authorities who commissioned him to compile a Portuguese-Konkani Dictionary at the cost of the Government. In 1895, he left for Portugal with the manuscript of Portuguese-Konkani Dictionary. It was published by the Academy of Sciences of Lisbon in 1905.

In 1895, he was elected member of the Society of Geography and the Academy of Sciences of Lisbon. In 1896, he was elected member of the Institute of Coimbra. In 1904, His Holiness the Pope made him his Domestic Prelate. In 1908, he was appointed Professor of Sanskrit in the University of Lisbon. In 1917, the Faculty of Arts of Lisbon conferred on him the title or Doctor of Arts, honoris causa. In 1921, The Royal Asiatic Society, London elected him its member. In 1922, the Academy of Sciences, Lisbon conferred posthumously on him its membership.

At Mgr. Dalgado's instance, a Chair of Konkani was established at the Colonial School of Lisbon. He also instituted a prize for the most successful student of Sanskrit at the Lyceum of Panjim.

Mgr Dalgado's last days were spent in great sufferings. Suffering from diabetes, one of his legs was amputated in 1911 and the other in 1915, and he had to lead the life of a cripple. Still his zeal for work and research never flagged. He would place a small table on his bed and write. It was from his bed that he lectured to his students and talked to his friends: 'with half a body'. It was here that he wrote his important works: "Glossario Luso asiatico" (1919, 1921) and "Influencia do Vocabulario Portugues em Linguas Asiaticas" (1913). Mgr. Dalgado breathed his last on 4th April, 1922.

E.J.Nunes, Brazilian, writes: "With the disappearance of Mgr. Dalgado, there is a void in the field of Indo-Portuguese philology. This void can hardly be filled in, since we do not know anybody who can substitute him in this realm of knowledge."

The honour of giving the first ever translation from Sanskrit into Portuguese goes to Mgr Dalgado with his 'Hitopadesa' (1897). In the preface to the work Vasconcelos de Abreu opines: "Because this is the first complete translation from a Sanskrit work into

Portuguese ever published, it is a fact that will have to be remembered in the history of our literature."

Mgr Dalgado also translated "Nala and Damayanti" culled from the 'Mahabharata'. About the poem he remarks: "It is not surprising, therefore, that this excellent poem of Nala and Damayanti, a literary jewel of high value, which on account of its subject and arresting style, caused intense delight to me and to the Orientals and earned extraordinary praises from them, is reproduced, translated and commented upon in many Universities for the study of the first daughter of the Indo-European linguistic family."

In this, he did prefer to stick strictly to the text, sometimes at the expense of the idiom, and interpret faithfully the mind and the manner of writing of the author. (Historia de Nala e Damayanti Pref. p.7).

Mgr Dalgado devoted himself to the study of Konkani in a scientific and systematic manner. He studied Konkani authors of the Missionary period like Fr. Thomas Stephens, Fr. Miguel de Almeida and Fr. Gaspar de san Miguel.

Mgr Dalgado notes, "As regards ancient prose, for all the efforts made, I could handle very few books, among these, I paid much attention to the 'Jardim dos Pastores' of Fr. Miguel de Almeida, printed in 1658. From this work I extracted a large number of words, considered to be old. By the nature of the language, it was destined for the people who could easily understand it, in spite of its tendency towards Marathism, both in syntactic structure as well as in its morphological aspect.I added a few extracts from the grammar of Fr. Stephens, and an old manuscript Portuguese-Konkani dictionary, most probably of the Jesuits."

With the compilation of his two dictionaries, Konkani-Portuguese and Portuguese-Konkani he supplied much needed works. Mgr Dalgado himself is rightly proud of his contribution to Konkani. He says: "Now Konkani may boast of possessing two modern dictionaries written according to all the lexicographic rules, and represent the best models of their kind." (K. Dict. int. p. XXII). To compile his dictionaries he consulted the best dictionaries in

Portuguese and other European languages, and also dictionaries published in India such as: Sanskrit-English by Molesworth; Kannada-English by Reeve and English-Tamil by P. Percival.

Konkani was then written as well as spoken in various dialects, the chief being Sashtti, Bardez, Antruzi in Goa, Karwari in Karwar and Mangluri in and around the city of Mangalore. Mgr Dalgado found his own dialect Bardezi the most pure form of Konkani. He gives cogent reasons for doing so: "Trying to be above all prejudices, and to treat the subject with due impartiality, I took as a starting point the language as it is spoken in the province of Bardez today. According to the general opinion it (the language) is preserved the best there (Bardez), (a conserva melhor), noting, in due place, the terms exclusively used or mainly used in other parts. As I was definitely inclined to write a decidedly etymological dictionary, and to Sanskritize, as much as possible, the language in which, I thought, there were the purity and perfection, I took for norm to consider pure the word which approached closely to the typical origin, and to characterize its phonetic variations as corruptions and short forms."

Mgr. Dalgado's aim was to show that Konkani was a fullfledged independent language and that it possessed enough words to express objects and ideas and that there was no need for it, to borrow indiscriminately from the Portuguese. He wanted also to prove that though Konkani is very close to Marathi it is different from it. He says in his introduction to Konkani-Portuguese Dictionary: "Marathi follows Sanskrit and comes so close to Konkani that many authors hold it to be the latter's immediate ascendant. I myself may have been involved with this theory more than I should have, adopting words and phrases which could have been omitted. It has to be noted, however, (1) that I did not point out differences of terminations and light changing factors; (2) that many words considered to be Marathi occur in Hindustani, Tamil, Kannada, not to mention Gujarati; (3) that many of these can be attributed to Sanskrit, granting that they have passed through great phonetic decadence; (4) that some of them have come directly into Konkani from Balabhasha, or ancient Prakrit, without the interme-

diacy of Marathi; (5) that some others, especially those which have been noted by lexicograpners as used in Konkani, could have gone over to Marathi from Konkani; (6) that there are many modern additions, sometimes unnecessary ones; (7) that the imitative or onomatopoeic ones could have been invented by the Konkanasthas, independently of Marathi, in which language not a few of them have diverse meanings; (8) that, finally, many poetical, literary, disused and antiquated terms in the same tongue are usual and common in that of Goa, whence it is evident that in many cases it is not the origin but simple co-existence that is indicated by such words."

From his study of Konkani and other oriental languages he draws the following conclusions: "(1) The Konkani language is Aryan and inflexive and not Dravidian or agglutinative. (2) It is quite similar to Balabhasha. (3) In its grammatical structure and in its vocabulary, it is closer to Sanskrit than to Marathi. (4) It is not a dialect or corruption of Marathi. (5) It is Marathi to Balabhasha. (6) In its phonetic structure it is quite close to the northern Gaudian languages especially Bengali. (7) In all probability it represents the Sarasvatilanguage which the Orientalists consider extinct and which the emigrants of Trihotra of Tirhut introduced into Konkan."

In Portuguese-Konkani Dictionary he attacks the theory of Konkani being a dialect of Marathi with cogent argument. He says: "Now if the basic and organic vocabulary of Konkani were to be carefully examined, it would clearly be seen that it has, through heredity imported from Sanskrit, either directly without phonetic change (tatsamas) or indirectly through the intermediacy of Balabhasha, in obedience to the process of evolution (tadbhavas). And above all, if its grammatical mechanism were to be confronted in minute detail, with that of other Aryan tongues - since it is grammar, and not vocabulary that distinguishes and characterizes languages (pois é a gramãtica, e não lexico que distingue e caracteriza as linguas) - it would be clearly demonstrated that, far from being affiliated to any one of them, it comes nearer to the parent language than Marathi itself, that it belongs to the Gaudian (Northern) group (Pancha gauda), and that it probably represents the ancient Sarasvati (whicn the Orientalists hold to be extinct) and

reinforces the oral and written tradition, founded also on ethnic affinities, regarding the emigration of the Brahmins of Trihotra (now Trihut) to Gomachala, the modern Goa. Thus it would not be difficult to discern, and throw light historically and geographically on the exotic superstructure of Konkani. The superstructure of Konkani is for the most part dispensable (as being synonymic). It is also not difficult to give the reason why the speech of the lower strata approached Marathi lexicologically and morphologically more closely than does that of the upper classes, which logically and with greater reasons should have been influenced by it, since it was they who were in constant touch with the language and literature of Maharashtra."

Mgr. Dalgado's objective in preparing the two dictionaries was firstly to establish the close relationship between Sanskrit and secondly to purity Konkani of the unnecessary Portuguese words which had crept into it during the last two centuries. It was a difficult task but a necessary one to go back to the source. He states in his Konkani-Portuguese Dictionary: "In the course of my study of Sanskrit to which I gave all my free time, ever since I returned from Europe, after being overseas as a missionary for more than eight years, I have noted the similarities between this language and the idiom spoken in Goa, usually known today as Konkani or Concani. This resemblance is not restricted to scientific and religious terminology or to the highest phraseology, but one finds it in words and phrases of daily and domestic use, in grammatical constructions and in declensions and conjugations."

Catholic preachers could thus have an easy access to Sanskrit terminology which they could use in their sermons. In fact, the two dictionaries have been most useful for catholic priests, preachers and scholars in general. A cursory glance at the Konkani-Portuguese Dictionary will show that it contains an imposing number of Tadbhava or Tatsama words not currently used by the Catholics in their speech or writing:

"Dharmagramtha; dharmachimta; dharmaja; dharmatyaga; dharmatyagi; dharmadana; dharmaduta; dharmadhuva; dharmanimda; dharmanyaya; dharmapana; dharmapisem;

dharmapise; dharmaputra; dharmaputrapana; dharmaputraya; dharmapuri; dharmapustaka; dharmapeti; dharmabamdhu; dharmabamdhutvi; dharmabapa; dharmabapa; dharmabavato; dharmabhana; dharmabhanaka; dharmabheda; dharmabhedaka; dharmabhrashta; dharmamamdira; dharmamaya; dharmamarga; dharmarajya; dharmavamta; dharmasastra; dharmasastri; dharmasala; dharmasabha; dharmastha" (Konkani-Portuguese Dictionary, Pg. 245).

Mgr. Dalgado gives also Portuguese words that have become an integral part of current Konkani vocabulary but many a time he does not fail to warn the reader that other words derived from Sanskrit or Konkani words would serve the purpose better. We see once more Mgr. Dalgado's concern to go back to the source and not to borrow when you are self-sufficient. e.g.: sumana, s.n. semana (Diremos melhor: saptaka, satavado, satolem); spora, s.n. espora (Pode - se dizer: ari, ara, kamto); papa, s.m. papa (M. Pode-ze dizer: dada, tata, apa); parabem, s.n. parabem (Diremos em seu logar: namdauni, pratinamdan, abhinamdan, dhanyavad, dhinavas); phola, s.f. folha (de papel.m. Pode-se dizer: pana, dutem, dutto, patra); phospara, s.n. phosphoro (Palito de phosphoro-Diz-ze melhor: agichikadi); pholera, s.m.farol (Pode-sa dizer, dipastambha); phujamva(j) a.c. fugião (covarde.Diremos melhor: gamdu, bhemkaro, bhejuda, adhira, abali, palapato).

Mgr. Dalgado says: "And as the task I had proposed myself was to make a dictionary markedly etymological and Sanskritized, the language as far as possible in which I thought lay its purity and perfection, I had to borrow many neologisms especially from Sanskrit."

But Mgr. Dalgado sets limits to their sanskritization. He retains Portuguese words accepted by the language. He says: "One tenth or perhaps more of conversational language consists of Portuguese words or words derived from the Portuguese. How should I proceed regarding their inclusion in the dictionary? To omit them totally - would have meant horribly mutilating the language, depriving it of the repertory which is on the lips of everybody. But introducing all the words many of which are needlessly used due

to inordinate ostentation or reprehensible ignorance of one's own maternal language would be to considerably increase the size of the dictionary."

Dalgado has tried to strike a balance but with a definite tilt towards Sanskritization.

Mgr. Dalgado has taken care to use idioms and idiomatic phrases: "Above all, I gave pride of place to the idiomatic phraseology of the tongue in which its chief beauty and riches consist. What could be expressed in Portuguese by a simple verb or verbal noun, is usually enunciated in Konkani by the noun, aided by verbs like, to do, to take out, to give, to leave, to touch, to beat, to break, and to catch."

The Konkani-Portuguese dictionary does also give etymology of certain words. The word "biramata" which in Konkani has the meaning of "Maldiçao, labeo, estigma, espiação involuntaria (malediction, stygma, involuntary expiation) is traced to Sanskrit (brahmahatya). Wherever necessary he gives idiomatic phrases based on a certain word. For example, he gives forty-seven such phrases based on the word `hat (hand):

H. ukalumka; H. ukaluna divumka; H. odumka; H. ghalumka; H. chalumka; H. chepumka damumka; H. jodumka; H. jhadumka, phaphadumka; H. dakhaumka; H. divumka; H. dhuvumka; H. pamgharumka; H. yevumka;H. pamya; H.p. gavalumka; H.p. galomka; H.p. chalumka,-ghatta asumka; H.p. jaraumka; H.p. jhadumka; H.p. dadavumka; H.p. pamgharuna basumka; H.p. badaumka; H.p. modumka; H.p. modomka; H.p. sodumka; H.p.halaumka; H. pomvumka; H.p. bamdhuna ghevumka; H. bota lavumka,-ghalumka; H.marumka; H. modumka; H. modomka; H. lavumka; -Hataka sampadumka; -Hata tomda lagim pavumka; -Hatam payam pusuka; Hatara khelanvka; -H. ghalumka; H. divumka; H. hata maru ka; -Hatana asum ka; -H. asa tem rumka; H. komyado,-palambo divumka; H. ghevumka,-dharumka; H. padumka; H. semdi divumka; -Koshtam vinem hata nane

The problem of script for Konkani occupies Mgr Dalgado's mind since the language was written in three scripts: Devanagari, Kannada and Roman. In his introduction to his Konkani-Portuguese

Dictionary he says:"Konkani must have had its own Indian alphabet. What would it have been? I do not know for certain. It is said that there are certain old books of agricultural guild written in Kannada characters. But this can be easily explained for reasons of domination, commerce or neighbourhood. Kannada, since it has the same number of sounds and the same number of letters as Marathi plus two more vowels can faithfully and perhaps better, represent Konkani but it belongs to the Dravidian family and the language of Goa belongs evidently to the Aryan branch. Hence, its alphabet should be Devanagari, like that of other sister languages, with a certain diversity in the configuration of letters."

As regards Roman transliteration Mgr Dalgado has very clear views. He says: "An oriental language need not be guided by any European language. Konkani should be written in its own alphabet Devanagari or (analogous Kannada) and when it is necessary to romanize it, one should follow such a system adopted with common agreement for the mother language and other vernacular languages, in order to preserve family relations with explicit practical utility."

Mgr. Dalgado's 'Florilégio dos Proverbios Concanis' is a rich repertoire of Konkani proverbs and sayings. It is a scientifically organized work where the proverbs are expressed in original Konkani, translated, explained, commented upon and compared with those of other European and Asiatic languages, revealing not only the psychology and wisdom of a people but its relation with the mentality of other nations. According to Dalgado himself, the adages and proverbs constitute the storehouse where we see collective philosophy and condition of a people and from which we can deduce with correctness the nature and the degree of its civilization. The one who knows them better and applies them oftener is known as a learned and wise man.

Mgr. Dalgado says in the introduction to his work: "Konkani, the vernacular language of Konkan as the name indicates and in particular of the territory of Goa, and neighbourhood presents us with the vast mine of adages, proverbs and maxims of all types and in all the branches of human activities. Some of them are based on historical or legendary facts, and are not known without

the knowledge of their origin, some are common to the different Indian peoples. Others are peculiar to Konkani; some are translations of the Portuguese as a consequence of the dominion and trade of many centuries, others are of recent origin and are in vogue in a section of people or a region. There are some that are obscure, indefinite and subject to different interpretations and some have their equivalent in the languages of Europe. There are others that are low or obscure and they should sound so to the ears of the European educated, since, in the East, where there is more freedom in such matters, they are not deemed indecent and are heard sometimes on the lips of more polished people." (Florilegio. Introduction X-XI pp).

The work contains two thousand one hundred seventy-seven proverbs. There were some pages of Florilégio which Mgr. Dalgado could not revise since he passed away before the printing was over. His friends Canon Santa Rita e Souza, Indian Konkani Sanskrit scholars and Jose Antonio Dias Coelho, revised the book from p.225 onwards.The National Press of Lisbon published it.

A few of the proverbs may be cited: "Muy zaxi sakar khaxi, Vagh zaxi lankdam khaxi." (If you behave like an ant you will eat sugar, and if you behave like a tiger you will eat wood). Equivalent: A meek calf draws milk from all cows.

"Xenantlo Kido xenant urana." (the dung worm does not always remain always in the dung). Equivalent: Yesterday a butcher, today a knight. "Neslim Dat, Visarli vat." (I dresed too elegantly and I lost my way). Equivalent: Clothed as we are, we do not know ourselves. "Dev ulaunk na phot ani munis ulaunk na sat."(God did not speak a lie and man did not speak the truth). Equivalent: God is truthful. Man is a liar. "Tsandnem nay vot, ani baxkalachem nay sat."(The moonlight is not daylight, and the liar does not tell the truth): We do not believe the liar."Phot veta dhanvun, sat veta ravun."(The lie runs but truth goes slowly) Equivalent: Truth has no legs and walks.
"Vomplya bagar pika na, phataylya bagar vika na."(No planting, no plucking. No lie, no sale).

Mgr. Dalgado's relative Fr. Manoel Dias sent him Konkani proverbs from time to time.

In order to prove that Konkani is a full-fledged and independent language, and not a dialect of Marathi, he wrote an article in 'Heraldo'the portuguese daily of Goa (13th Feb-22nd, 1917). Therein he examines Konkani from its lexical, phonological, morhpological and syntactical aspects. Mgr. Dalgado states that a language has basic and temporary vocables, Konkani has many basic terms of prime necessity , they are derived from Prakrit (Balabhasha) or Sanskrit, and Marathi does not have them or does not make use of them in colloquial speech, for the simple reason that "Nemo dat quod non habet"(No one gives what one does not have).

To substantiate his argument he refers to Dr. Gerson da Cunha"s "the Konkani Language and Literature". Mgr. Dalgado also gives Gunjikar's list of words found in Konkani and not in Marathi.

"Phonology": Konkani words with open vowels 'e'and 'o' differ in meaning from the same words with closed vowels. This is not the case in Marathi. Bor (neuter) means jujuba fruit, while bôr means jujuba tree. Pôr(m) means boy, por(n) means girl, "Morphology": There are glaring differences between Marathi and Konkani: (1) The long "a" of the nouns and adjectives in Marathi is replaced in Konkani by open. In Marathi 'ghodda' horse, in Konkani 'ghoddo'; 'padda' in Marathi, 'paddo' in Konkani. (2) The nominative plural of neuter names in Marathi ends in 'em' whereas in Konkani it ends in 'am'. (3) The instrumental termination in Marathi is 'nem' but 'in' Konkani 'n' the dative in Marathi ends in 'la', in Konkani in 'ka'. e.g. tyala (Marathi), taka (Konkani) (4) Identical names have different case endings in Marathi and Konkani: hatti-elephant; hattinen (Marathi), hattyan (Konkani). (5) The verbal forms differ a great deal between the two languages. Mgr. Dalgado says: "The conjugational differences are so many that I do not know how to describe them in a few words. The conjugational differences between Marathi and Konkani are much greater than those between Latin, Italian, Spanish and Portuguese" He concludes: "Let them say now if there is no more analogy between the flexions of Latin languages than

those of Marathi and Konkani. And yet there are sharp intellects who do not see them. Let us juxtapose Sanskrit and Latin flexions. Are they not more similar among themselves than those of Konkani and Marathi, could Konkani then be a corruption of Marathi?"

In order to compile his work "Influência do Vocabulário Português em Linguas Asiáticas" (1913), Dalgado consulted 200 works on it for twenty one consecutive years. To write it, he had to consult more than once a great quantity of dictionaries, and vocabularies of some fifty languages, some of them voluminous, rare and costly. He had to acquire already published partial lists, had to obtain new ones through the kindness of friends, spread all over India, and to reshuffle the materials already collected.

Dr Gonsalves Viana of the Academy of Sciences states: "Mgr Sebastião Rodolfo Dalgado is presenting to our Academy a work of immense importance which no other Portuguese scholar, not even a foreigner could accomplish satisfactorily."

"The special feature of this laborious study is the individualized and systematic examination of Portuguese words, adopted in a great number of the idioms of Asia, spoken by people with whom he had been in more or less intimate and direct contact. It begins from the epoch of our discoveries and conquests, from the sixteenth century up to the present day in relation to time, and from Ceylon to Japan in relation to space. It is a glottal specialization of which its beneficent author had no example before him, and to accomplish his work, he himself had to create a method, adapted to the clear and persuasive exposition of the facts."

Sir George Grierson, called the work, "a monument of erudition". It was translated into English by Professor Anthony X. Soares and published by the Oriental Institute of Baroda, in Gaekwad's Oriental Series.

Naturally, Mgr. Dalgado has made a special study of Konkani in relation to Portuguese. He says: "As it is natural, the territory of Goa being under the dominion of Portugal for four centuries, Konkani occupies the first place in the appropriation of the Portuguese vocabulary. One tenth or perhaps more of colloquial languages of the Old Conquests is composed of Portuguese words,

or derived from Portuguese. Im my dictionary I admitted: (1) all the words which, besides Konkani are used in one or more Eastern languages because it is a sure sign of the necessity or usefulness of these words; (2) all the vocables which are so naturalized and are on the lips of everybody, without the least reference to its origin, adopted either to mark the dividing line between the Christians and Hindus or for not being able to find a precise word or being commonly known or to avoid the trouble of coining a new one, many words which are more used than the vernacular ones; (3) some which are completely not necessary, to show that the language has many to represent and which only a faulty carelessness of pedantism can make use of."

Mgr. Dalgado has in his "Portuguese Vocables in Asiatic Languages" and "Diccionário da lingua Konkani" demonstrated Konkani's debt to the first European language ever to influence the language of the Indian subcontinent. Mgr Dalgado did not forget, however, to show the other side of the coin: the influence of Asiátic words on the Indian languages. Hence his "Glossário Luso-Asiático" (Luso-Asiatic Glossary) (vol. I 1919. vol. II 1921). In fact Mgr Dalgado contends that the influence of Asiatic words on the Portuguese is much greater than that of Portuguese words on the Asiatic languages. The work is a voluminous compilation of 1, 115 pages with the mention of 5,500 words of Oriental origin which are found in the works of the Portuguese writers, giving the etymology, the original and later meanings and substantiated by numerous quotations. Antoine Meillet recommends "Glossário Luso Asiático" as an indispensable source for students of Modern European Vocabulary.

He also wrote a Konkani grammar. The manuscript written with great care and in his own hand is preserved at the Central library, Panjim and is still unpublished. According to Dr Mariano Saldanha, "It is the only grammar which, besides being correct and scientifically co-ordinated is sufficiently elaborated according to the plan of Navalkar's grammar." (Konkani a Language p. 51).

The author had begun at the end a study on historical grammar of Konkani but was unable to finish it because of severe

illness.

Mgr Dalgado was the first one to deliver sermons in Konkani which practice is continued to this day. Unfortunately, the eloquent sermons he delivered in Goa, Savantwadi and Honavar were never recorded. The only piece of prose we possess is the Konkani translation of the programme of the fourth centenary of Vasco-da-Gama's departure to India: "Bhârat Varsh sodhun kâdhunk Vask da Gâma bhâir sarun gelelyâchyâ chavtyâ satakâchyâ 1897 varshâ râstrik utsavâchi sâdhâran kalpanâ. 1894 varsachyâ Mâyâche Pânchve tarkechyâ sasanpatrâ udesim ghadlali ani sarkârâk manleli."

Dalgado supplied dictionaries and furnished a vocabulary to Konkani writers, but he himself did not write any prose or poetry. Before Mgr Dalgado came on the scene sermons in Goan churches were made in Portuguese. The faithful who knew mostly only Konkani could not understand the sermons. In fact the following adage was current at the time. A woman says: "Hanv gel'lim vhoddle axen, sermanv zalo firengim bhaxen." (I had gone with great hope but the sermon was in Portuguese language.)

iv) DR JOSÉ GERSON DA CUNHA - In Konkani's Defence (1844 - 1900)

Dr José Gerson da Cunha was born in the village of Arpora in Goa on 2nd Feb. 1844. He studied at the Grant Medical College in Bombay but failing to get his licentiate in medicine he left for London in 1867 to get his degree. Having obtained his degree he returned to Bombay and worked for some time under prominent British doctors. Besides medicine he was interested in other subjects such as history, literary history, archaeology, linguistics, numismatics and sanskritology and wrote many valuable works on the subjects. The best known are: "Historical and Archeological Sketch of the Island of Angediva" (1875), "The Origin of Bombay" (1900) and "Notes on the History of Chaul."

Dr Gerson da Cunha soon acquired fame as an Orientalist and was invited to International seminars and conferences. Inspired by the efforts made by Dr Cunha Rivara to restore Konkani to its

former glory, he published a work on "The Konkani Language and Literature " (1881). In this pioneering work, he Marshals facts and arguments to prove the independent status of the language as well as its potentialities. In this work he opines: "It is evident the Konkani language - is quite distinct from, though cognate with Marathi, with a predominance of Sanskrit words and a faint Turanian or Dravidian element. It has an elaborate grammar of its own and a rich vocabulary, derived from different sources, all elements having now in course of time lost their autonomy and become so fused together that only a careful analysis can discover their etymology. All the components entering into its formation can be explained both by the geographical position of the language, being wedged in between two great and powerful families of languages of India viz Aryan and Dravidian and considerably influenced by a European language."

Dr Gerson da Cunha was greatly concerned with the growing corruption of the Konkani language and made every effort to show its close kinship with Sanskrit and restore it to its pristine purity. He says: "...considering the Konkani Language synthetically, it may be asserted that it displays every affinity with Sanskrit, not only in the possession of common roots but also in the similarity of grammatical structure. The incidence of the language, the analysis of inflections and even syllabic accentuation can all directly be traced to Sanskrit vocables of a purely private or domestic character, such as those expressing the natural relations of parents, children and kindred, generally are descended from the same Aryan tongue. In short, the formative and symbolic portion of the language is of Sanskrit origin, while the national or present native portion is both of Sanskrit and other sources. Of these sources Persian contributes its quota of useful vocables relating to military art, revenue, administration and navigation, and Kanarese. terms of objective nature with considerable amount of particles; while to Portuguese no distinct place can be assigned, on account of its incoroperation into Konkani being regulated more by caprice and ignorance than by any fixed law of the progress or development of languages."

Dr Gerson da Cunha had misgivings about Konkani's future and understandably so, seeing the abject condition which was its lot at the time. He says: "It is only an autonomous country that can preserve its language in a state of purity, and it is to its literature or rather to the learned men of that country is confided the task of rendering its forms classic and unalterable. But Goa has for centuries been swayed by foreign rulers who have insisted on making their own language the official language, or the language of the court, withdrawing, at the same time, all encouragement for the cultivation of the native tongue. Under these circumstances it is no wonder that Konkani has been treated with neglect by the very children of the soil, and has, from the absence of a norm to regulate its forms, dwindled into the state of a jargon, or patois. Add to this internal disorganization the power and vitality of the neighbouring tongues, and one need not be a prophet to foretell that in the course of a century or two, the Konkani language will be encroached upon by the Marathi from the North, and the Kanarese from the South, a movement that has already begun, when Konkani must succumb to the struggle. This has happened before; and it will happen again : for such is the fate of all weak tongues as also of weak peoples."

Fortunately with the unexpected resurgence both of Konkani language and literature during the recent years, the fears of Dr Gerson da Cunha have proved to be unfounded. And Dr Da Cunha himself would certainly have been happy to see them disproved.

v) DR MARIANO SALDANHA - New Discoveries (1878 - 1975)

Dr Mariano Saldanha was born in the village of Uskoi, Goa on 26th June 1878. He did his Portuguese course at the Lyceum of Mapusa and also devoted his time to the study of Marathi. He studied other Indian languages also including Sanskrit. He was a teacher of Marathi at the Central Lyceum of Panjim until 1929. He then proceeded to Portugal and was offered the Chair of Sanskrit once occupied by Mgr Sebastião Rodolfo Dalgado, at the University of Lisbon. He died on 23rd Oct. 1975.

Dr Mariano Saldanha wrote scholarly articles for international reviews like "Revista de Cultura" (Brazil), Bulletin of Oriental and African Studies (London); Boletim do Instituto Vasco da Gama (Panjim); "O Heraldo" (Panjim).

Like Dr. Heliodoro da Cunha Rivara and Mgr. S.R.Dalgado, Dr Mariano Saldanha was a scholar interested primarily in advocating the study of Konkani as well as other Indian languages and in exposing the close affinity between Sanskrit and Konkani. In his book "Da Importancia do Sanscrito" (On the Importance of Sanskrit) he advocates the study of Sanskrit as a right step in the direction of the study of Konkani and Marathi.

In his "iniciação na Lingua Concani" (Initiation into Konkani Language) he sets forth the main features of Konkani as a language. He has also edited several important works, the best known being: "Doutrina Cristã de Tomas Estevão" (Christian Doctrine of Thomas Stephens); "Upaxamu" a part of "Prasse Pastoral" (Pastoral Praxis) by Antonio Saldanha; S. J. of the seventeenth century.

Some of his articles on Konkani language and literature may be mentioned here:

"O Purana Cristão do Padre Thomaz Estevam" (The Christian Purana of Fr Thomas Stephens), "O Oriente Português", Nova Goa 1880; "Um Hino de Sant'Ana em Concani" (A Hymn to Saint Anna in Konkani) Heraldo, 1915; "O ensino do Concani" (The Teaching of Konkani), Boletim do Instituto Vasco Da Gama Nova Goa 1926; "Questões de Concani" (Problems concerning Konkani) Heraldo, 1932; "Monsenhor Sebastião Rodolfo Dalgado" Revista da Faculdade de Letras da Universidade de Lisboa, 1933; "Relação historica das gramaticas Concanis" (Historical Report on Konkani Grammars) Bulletin of the school of Oriental and African Studies, London 1936; "Novos catecismos em Concani" (New Catechisms in Konkani) Heraldo, 1951; "A Transliteração romanisada do Concani" (A Romanized transliteration of Konkani) Heraldo, 1952; "A Lingua Concani e Acção Portuguesa na sua cultura" (The Konkani Language and the Portuguese Action in its culture) Bulletin of Institute Menezes Braganza, 1953; "O Folclore Goês (The Goan

Folklore) Heraldo, 1954; "A Literatura Puranica Cristã" (The Christian Puranic Literature) (Boletim do Instituto Vasco da Gama 1961)

Dr Saldanha was an ardent advocate of education in Konkani in primary schools. He felt that Konkani children should receive their primary education through Konkani and that the easiest way to educate the illiterates who had learnt Portuguese and understood neither head nor tail of it, was through Konkani. Dr Saldanha's writings are mostly in English. In Konkani he wrote only one speech. Nevertheless he brought to light many a Konkani document and paved the way for a systematic and scientific study of the language. It was he who discovered the Konkani and Marathi MS of Krishnadas Shama and others found in the Public Library of Braga around 1950.

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VII

KONKANI RENAISSANCE

i) BRUNO DE SOUZA - The Morning Lotus Of Konkani Renaissance (1836 - 1905)

We have to wait until the end of the nineteenth century for a literature partially secular in character and meant for the common man. By now, a substantial number of Konkani speakers know how to read and write Konkani in Roman script. Thanks to the growing emigration of Goan Catholics to other parts of India especially to Poona and Bombay, a need was felt to cater for their needs. Moreover, the Catholics who had studied elements of Portuguese as a primary language and had to study English when they went outside Goa felt a need to express themselves in their own language and also to read in it. Konkani literature of the later half of the nineteenth century and the first half of the twentieth century was to a certain extent a literature of exile.

The glimmerings of the dawn of a new age of creative literature are visible with the publication of the fortnightly journal "Udentechem Sallok" (The Lotus of the East) on 2nd February 1889 in Poona by Eduard José Bruno de Souza . It was later published in Bombay. This was the very first Konkani journal to appear and with it came the revival of Konkani literature after a lull of almost two centuries.

Eduardo José Bruno de Souza was born on 7th Oct. 1836 in the village of Assonora, Goa. He was a student of the Rachol Seminary but he left it because he could not obtain a higher classification than his younger brother Estanislau de Souza, vicar General of North. He founded the Sociedade do Santissimo Sacramento (Society of Holy Sacrament) of Dabul, Bombay. Eduardo knew well Portuguese, English and Konkani and some

other Indian languages. He contributed several articles to "O Heraldo" newspaper of Panjim under the pen name of "Ejobudeja" abbreviation of `Eduardo José Bruno de Souza'. He is the author of "Kristavanchi Dotornn Goyenche Bhaxen" (Christian Doctrine in the language of Goa) (1897), "Eva ani Mori" (Eve and Mary) (1899), "Piedade Saibinnichim ani sabar dusrim Gaenam" (Our lady of Piety Hymns and Several Others) (1901), "Primeira Cartilha do Alphabeto Mariano" (First Book of Marian Alphabet) (1905), "Monti Saibinnichim anim sabar dusrim Gaenam" (Our lady of Mount's Hymns and several others), "Ressurrecção do Concani" (Resurrection of Konkani) and a series of articles on Konkani in the "O Heraldo" of Goa (1905), "Khuxalponnacho ghorabo ani Ponchtis Kunvor" (Happy family and thirty five princes), "Kristanv Ghorabo" (Christian Home) (1905), (Posthumounsly published in 1911), "Sorgacho Thevo" (Treasure of Heaven) (1915). He also published a Grammar of Bardexi dialect in a series of articles in "Udentechem Sallok" until 1894 when its publication was stopped.

In "Udentechem Sallok" the editor dealt with all subjects be they social religious, cultural or linguistic concerned with the life of the Konkani speaking people. The first editorial read thus: "As on a lake limpid like a mirror blooms a beautiful lotus and spreads its fragrance around, so does this Lotus of the East rise in the midst of our people. This news is undoubtedly of great joy to us. Who can tell of what use it will be, where the fragrance of the Lotus will reach, if we do what is in our power to do! Man cannot live without companionship and no companionship can flourish without language".

"A mother instils her love into the heart of a little child through the language, so does a sister into the heart of her little brother still in the cradle and a brother into the heart of his playmate. And whenever your work or your pleasure takes you, this love can never be done away with. Through the language, a good preacher wins with ease the hearts of his listeners and the better a man speaks a language the more friends he makes. A dumb man has few friends. It may be that a region has one language, but it is difficult for all men to come together at all times and talk to one another.

It is not only because they live far from one another but because they are speakers of a language. But all this happens among men, who speak the same language and who live together or often come together but are divided into many groups. There is a group of the educated and there is a group of the uneducated. One group does not know what happens in the other group and vice versa. But, if the language is written, the same paper can be read from one corner of the district to the other, it can be read in the King's palace or a poor man's cottage, in this way big men speak with little ones; little men with big ones, those in foreign lands with those at home and the dead with the living. Morever, when a language is written, it improves day by day and one can translate from other languages scientific books or books concerning various industries."

Eduardo Bruno de Souza was, indeed, the morning Lotus of Konkani Renaissance.

In 'Kristanv Ghorabo' the story revolves round Jani a talented and virtuous young man who by dint of his rard work and good manners becomes a darling of the territory. He is sent to Portugal for further studies by Goa Municipality. He is caught in a ship-wreck, is rescued by a British Captain who takes a liking for the boy. He is sent to Brazil where he studies medicine and comes off with flying colours,cures one Duchess of Levakol of her chronic illness. She appoints him as the heir to her vast domain as big as three Goas, he goes to Portugal, becomes the Marquis de Levakol. There too, he cures of illness many families, and becomes known throughout Portugal. When there is revolt in Goa he comes to his homeland. With his sagacity, tolerance and understanding he pacifies the Ranes. He is very popular because of his sense of justice and his concern for the poor. Nobody, however, knows his real identity. He goes to the landlord and asks for Inez's hand. There is great rejoicing and at the time of his wedding he discloses his real identity and along with some trusted friends goes to Portugal.

The novel is also a story of revenge. Pasku, an intelligent and diligent young man goes to Bombay. He makes lots of money by dint of his skill tailoring and returns to Goa to get married. He

goes to Kaytan, landlord and asks for his sister's hand. At this request Kaytan asks his servants to throw Pasku out. Pasku unable to bear this insult wants to take revenge. He consults lawyer Lapit, pays him lavishly and gets from him forged documents which state that Kaytan had borrowed money from Pasku. The case is declared in favour of Pasku who now dispossesses Kaytan of his house.

On apprising of his father's behaviour, Jani is deeply hurt. On appeal to the Supreme Court Kaytan gets back his house and property. In another incident Pasku is swindled by a trickster and is on the point of losing his house and property. Kaytan comes to his aid and gets him released.

We see a host of characters we meet with in everyday life, the land-owner, the domestic servants, the priest, the sacristan and the Hindu "voiz", the lawyers and judges, humorous Diogo Roch, the gay Rajput landlord, well behaved Luiza, Rama the barber, Xiva the boatsman. The Vicar of Colvale is an interesting character. Inspite of opposition of both government and his colleagues single-handedly he works for the development of Konkani language. He may be said to be voicing the very feelings and ideas of the author.

The author has portrayed Jani as the ideal christian, tolerant yet dauntless, intelligent and hardworking, talented and good mannerly, just and severe. Other characters possess a sense of humour. Though there was ample scope for the author to dwell on love and the pangs of separation, the author seems to remain discreetly silent on the matter. There is only a faint hint that Inez loved Jani.

The novel begins with slow descriptions of scenes in Christian families and gathers momentum at the end. It takes a sudden turn after chapter XXI with a flashback, which throws light on the misdeeds of Pasku and their retribution, Jani's departure to Portugal, the shipwreck, his return as a Marquis, and his revelation of his real identity.

The novel, starting on a sedate moralizing note, ends on a note of suspense and sheer entertainment at break-neck speed. It is obvious that the author has had to make a painful compromise

between educative realism and exciting entertainment.

The novel is full of well narrated incidents as for example, the blood-curdling ceremonies executed by the fake jogi Kartuch, the shipwreck with Jani on board the ship, Jani's judgement scenes.

Though Bruno de Souza's vocabulary is limited and he seems at pains to make his descriptions effective, it is admirable that considering the state of Konkani language he was able to write a novel very interesting on many counts.

Though we do find a few descriptions therein of Goan natural setting, description is not Bruno de Souza's forte. But he is great in evoking the family atmosphere with all the details related to furniture, to house utensils etc.

There is a lot of sermonizing on Christian values and the Christian ways of life, a lot of discussion on the importance of Konkani language and the necessity to develop it. Since the cause of Konkani was dear to the heart of the author, it is obvious that he should have given vent to his thoughts in this work but the author's didactic discourses do at times retard action and mar interest.

Exposing the basic tenets of Christian religion and defending the cause of Konkani seems to be the two chief aims of the writer in writing this work.

In fact, chapter V is entirely devoted to "The Purification of our language" (Amche Bhaxechi Sudarni Gorjechi) and chapter VII to "The teaching of the Doctrine through our language" (Amche bhaxeche dotornichi xikovni). The following dialogue between the Vicar and Jani admirably expresses Bruno de Souza's thoughts on Konkani:

— Barring a few, the sermons that the preachers deliver contain about one third of the words from Portuguese and the grammar also is Portuguese. Tell me, who among our priests knows the grammar of our language? I don't think there is even one in the whole of Goa.

— Not only amongst priests but not in others as well. I have heard that our language has no grammar.

— This is a blatant lie. The Missionaries have been to Africa and America and have written grammars and dictionaries of the languages of the primitive tribes and our own men have not written grammar of our own language. Are we less than those primitive tribes? Well! Our language is the very daughter of Sanskrit language whose grammar is the best among those of civilised languages.

— Father Vicar what you say is true, but I had never thought of that before.

— Much good results when we develop our language through writing. Through it, we can learn other languages with much ease, words in other languages can be translated into our own and we can increase the knowledge of our prople;through it, the unity of our people can be brought about; and every one knows what other good results can come from it. I think, we can say: like language like people. (p.27).

In the preface to the Novel the author proposes a scientific phonetic system to express Konkani sounds in Roman script. He says: "Foreign scholars who study languages of the whole world laugh at us and they belittle our language when they see that it is written in 25 letters, which are not enough for their own language, while this language needs many more letters, for it is derived from a rich mother namely Sanskrit just as all European languages have been derived from Latin and they are being written in Latin alphabet and they transform the letters with the accents according to their needs. And since our language is derived from Sanskrit which has about 800 letters, how can it be written in only 25 letters? To write our language in a systematic way, there is no other way but to follow the method of William Jones and other scholars in writing the letters of our language, which are forty-eight letters, each letter having one sound. One minute is enough to recognize them with the other letters which are normal ones. The Marian script system is so good and easy, for each of its letters has its own original sound."

It may be noted that the Konkani monthly "Agnus Dei" published in Bombay was printed according to Bruno de Souza's

alphabet and Kristanv Ghorabo is of course written in the same system. One is aware of the author's efforts to introduce words derived from Sanskrit or the language derived from Sanskrit instead of Portuguese words. Later Msg. R.S. Dalgado will continue the experiment with more or less success.

He uses, however, words that have entered the Goan kitchen and become an integral part of the Konkani language, like:- Pasei:Passeio (Walk), Mez:Mesa (Table), Reset:Receita (Recipe), Istimasav:Estimação (Admiration), Altar:Altar (Altar), Armar: Armar (To Arm), Suman: Semana (Week), Dispidir:Despedir (To take leave), Manual:Manual (Text-book), Tuvalo:Toalho (Towel), Pirder:Perder (To lose), Kodel:Cadeira (Chair), Almar:Armario (Cup-board), Gramat:Gramatica (Grammar), Junta:Junta (Association), Sekular:Secular (Secular), Pulputra (Pulpit), Chavi:Chave (Key), Absolusãv:Absolução (Absolution), Dotorn:Doutrina (Doctrine), Negar:Negar (To deny), Soldad:Soldado (Soldier), Asinad:Assinatura (Signature).

There is something of everything in this novel replete with adventure, intrigue, humour and tragedy and Bruno de Souza's readers must have read it with great gusto.

The novel must not be viewed not only from the point of view of its literary qualities but as one of the first steps towards a secular literature. Leaving aside its romantic side, it is an important record of Goan Catholic village life and customs and manners during the second half of nineteenth century.

Bruno de Souza's "Eva ani Mori" (Eve and Mary) (1899) retelling the story of man's fall and his salvation through Mary's son as narrated in the Old Testament is in the epic vein reminiscent of Camoens and Dante. Eve is described as a source of destruction and Mary as the cause of redemption. The author qualifies the work as "Poema em lingua de Goa seguido d'um resumé da história sagrada desde a creação do mundo até o nascimento de Maria Santissima." (Poem in the language of Goa, followed by a resumé of the holy history from the creation of the world to the birth of the Holiest Mary).

The author says in the preface: "A piece of poetry during the free time to try my hand at the language which is not polished. The reader will come to know even in the deplorable state she is in, our language is capable of singing the sublime mysteries of our holy religion in the metre of great Camoens."

Bruno De Souza's example was soon followed by writers like João Caitano de Souza, António Vicente De Cruz and F.X. Fernandes. These writers, mostly emigrants returned to India; were literate and conversant with European languages. During later years, however, less literate and less talented writers took to novel writing and created scores of novels commonly called 'romance'. Though most of them do not come up to the standard of good literature, they do fulfil a vital need of the masses to be entertained and moved.

Some successful romance writers are: Reginald Fernandes; Eliot de Elly, Joao Inacio de Souza, Jess Menino Fernandes Erasinho Soares, Pedro BeP. Fernandes, Ramakant Poulenkar, Bonaventure D' Pietro. Reginald Fernandes is the most protific and also the best selling writer with his famour novels: "Simoneta", "Dharun Ostori", Chican Comptoni", Singapurcho Savkar (1960) and "Tosca" (1964). 'Tosca' is a tale of a girl who, caught in the web of circumstances, is falsely accused and languishes in a prison. Renald does everything to get her out. He succeeds in freeing her, and they live happily ever after. Eliot de Elly's "Bhirant" (Fear) (1951) is an effective novel.

Some other popular romances are Menino Jess Fernandes' "Nirmonn" (1964), Brazinho Soares's "Dr David", Pedro P Fernandes's "Utranchi Mall", João Inacio de Souza's "Mogachem Kazar", "Ermelind Patkan Poddlem", "Patki Antonet" "Zingarro". Bonaventure D'Pietro's "Mhojea Paicho Fondd" (1974). "Ek Bhett Mungullurchea Xarak" (197). Most of the romances are full of sentimental situations, improbable adventures, angelic or vilainish characters. The language too is patterned on Portuguese syntax. Bonaventure D'Pietro is one of those who are breaking new ground.

ii) Joaquim Antonio Fernandes: The Roman Script (1889 - 1975)

Joaquim Antonio Fernandes was born in Candolim, Goa, on 8th July 1889. Most of his life was spent in Bombay where he died on 15th October 1975. Without much formal education he mastered both Indian and European languages. He was a regular contributor to periodicals like 'Ave Maria', 'O Amigo do Povo Goano', 'Goa Mail', 'Udentechem Neketr' and 'Vauraddeancho Ixtt', 'Novem Jivit' and edited for many years 'O Amigo do Povo Goano', 'Goa Mail' and Novem Jivit.

Along with eminent writers like Shennoi Goembab and Armando Menezes he composed in Roman script, text-books in Konkani for the use of students of the primary school in "Poilem Konkani Pustok" and "Dusrem Konkani Pustok". The lessons are written in current but chaste Konkani. Words derived from Portuguese and which have been completely naturalized have been used with a view to making the lessons understandable by children.

Being torn away from Devanagari script and with no other alternative but to keep Konkani alive only in Roman script, many Goans took to writing Konkani in Roman script with the necessary consequences. Portuguese words were profusely used and even Konkani syntax was changed so as to resemble Portuguese syntax, thus changing the very character of the language. Soon, many types of romanisation followed creating an unhealthy diversity and confusion. It was Joaquim Antonio Fernandes' mission to evolve a scientific romanization suited to the needs of modern printing and also to restore Konkani to its pristine purity and richness. His book "Konkani Nadxastr" (Vo Romi Lipient Borounchi Rit) (1972) was a right step in this direction. His system of romanization is now almost universally followed.

In his introduction to the book, he discusses the argument of some scholars that our mother-tongue can never have a standardised form in Roman script nor can important literature be produced in Konkani written in Roman script. Joaquim Fernandes takes objection to this point of view and states: "For many years we have been writing our mother-tongue in Roman script— We have

done nothing wrong in writing in Roman script, on the contrary, we have done good..., but we cannot say we have produced great literature in our language, this is because our writing is not what it should be in a cultivated language. I feel that if all our intelligent writers come together and write in one system... Our mother-tongue will soon assume a standard form... through our unity we shall forge a standard form of language." He further states: "Since we have adapted Roman script instead of Devanagari, Roman script should be equated with Devanagari script, in this way our writing will be as uniform as possible. In this way alone our writing will have literary value and our mother-tongue will be esteemed by the literate. We write in Roman script, but unfortunately we do not write it in a scientifically devised system of writing, hence it is not uniform. We want a Roman script which is phonetic like Devanagari script and which is also uniform in its orthography. I think such a script can be devised for our language. We have shown in this book how this can be done."

To express all the sounds in Konkani, J.A.Fernandes suggests the use of accents: Circumflex (^), Acute (/), and grave (\) and also mark like: til (~), Apostrophe (l) and hyphen (-).

In his booklet "Goyche Xetkamoti" (Goan Farmers), J.A.Fernandes gives a detailed description of flowers and fruits and cereal crops of Goa in a style which is at once simple and picturesque. A discerning reader will find here a wealth of technical terms pertaining to agriculture. He has words to describe the various types of rice (words not formed from classical Sanskrit but culled from every day languages): Azgo, Damgo, Muddgo, Kendall, Soxtto and various types of winds: Utron, Upra, Gavor, Sormuji, Toddoi, Kukinn; various types of ill weeds: Amburlle, Bimbill, Chinchonn, Morialli.

His master-piece "Amcho Soddvonndar" (1952) is a Konkani rendering of "Our Saviour", "Jesus the Messiah" by J.M.Bover. S.J. J.A.Fernandes eliminates unnecessary Portuguese words that had crept into Konkani. The translator has amply succeeded in keeping intact the vigour and the beauty of the original. We have yet to see in Konkani a better translation of the gospels of the New

Testament.

Having offered in his "Amcho Soddvonndar" a chaste and correct Konkani, J.A.Fernandes has also tried his hand at poetry. His poem "Vodd Kandollechea Dongra Voile" (The Banian trees on Kandoli Hill) is simple yet replete with feeling and imagery: "Kall zale/ Doria voile vatten/ Agbottin ani patmaren/ Goykar Mumboi gele/ Te gele ani aile/ Ani soglle kall/ Te dog ruk vixall/ Thoich ravie/ Vodd Kandollechea dongra voile/ ani vetam astanam/ Desputan aple dolle/ Aprub desacher laile tednam/ Mhatare avoi-bapui koxe/ Roddkullem ieun. Ani matim bagoun/ Taka adeus kortale/ Vodd Kandolleachea Dongra voile/... Kitlim Zhoddam-moddam zalim/ Onorthache vav ani varim suttlim/ Ruk ani zhaddam umttun poddlim/ Punn, he dog moujen hal'le ani dhol'le/ Pavsant-ghusu-ghusu nhale ani, jea desant mhatarponn ieta ravun/ Ani burgeponn sorta hansun-khellun tea sundor desanchi bhui-kuru saun/ Thoich ghott ube ravle/ Vodd Kandollechea dongra voile." (Many years ago Goans went to Bombay by boats and steamers. They went and they returned, and during all this time those two gigantic trees stood where they where, those banian trees on Kandolim hill. While departing, the son of the soil cast his glance at the wonderful country, like old father and mother they bent their heads and with tears in their eyes they bade them good-bye... How many storms came, violent winds struck terror, trees big and small were uprooted, but these two trees swayed to and fro with glee, they bathed themselves in rain, and in this country where old age comes in its time and childhood passes in games and laughter, the earthly symbol of that beautiful country, they remained there... the banian trees on Kondollim hill).

iii) SHENNOI - GOEMBAB : Konkani's Triumph (1877 - 1946)

Thanks to the pioneering work of Catholic missionaries in the seventeenth century in the field of Konkani in Roman Script and inspite of the severity of the repressive measures against the language during the infamous Inquisition, Goan Christians both in Goa, and outside Goa continued writing in their mother-tongue. Thanks to the publication of 'Udentechem Sallok' and the novel

"Kristanv Ghorabo" in Roman script, a new era dawned in Konkani journalism and fiction. Among Christians, the language most used for communication as well as literature was Konkani. The Hindus, however, though they used Konkani as the spoken language made extensive use of Marathi as a library language, as a means of literary expression and as a medium of instruction. A host of Goans had already made a name as poets and writers in Marathi : Sohiroba Ambie, Tukarambuwa Varde, V.S.Sukthankar, Krishna Bhatt Bandkar, Shambarao SarDessai to name but a few. It was left to Shennoi Goembab to make them realize that their mother-tongue was not less rich or less expressive than the language beyond the Ghats and to strongly admonish them for neglecting and despising their own mother-tongue and hence degrading their own selves. He not only set out to restore Konkani to its rightful place but to standardize it, and to make it a fit medium of literary expression and instruction. It was not, however, merely a task of creating good literature but producing works replete with facts as well as ideas, to transform the mental attitude of a whole generation accustomed to write in a language which was neither its mother-tongue nor the spoken language of the people.

Shennoi Goembab was well aware of the pains he had to take, the difficulties he had to surmount, the opposition he had to face. But he proved equal to the task. His role can only be compared to that of Frédéric Mistral, the founder of Prcvençal Renaissance in France.

He had not merely to forge weapons but extract the very material from which those weapons were made. It is amazing how, away from his homeland, and in an atmosphere of apathy and unconcern he was able to accomplish so much in such a short time. He is a forerunner in many fields. In whatever he wrote there is thought, strength and passion. He was not an original playwright. It would be beside the point to judge him as a pure artist dealing with universal themes of folly and crime. With his retentless search for "Konkan-ness" he was deeply concerned with one problem : how to arouse the slumbering soul of the Konkanis, living in political 0and cultural thraldom for centuries.

It is necessary to understand this background in order to understand and appreciate the polemic character of Shennoi Goembab's works. Though he was certain that he was in the right, he had no mind to impose his views on others - He says: "I have not told you inordinate lies in order to deceive you and myself. Whatever I say test it on the touch-stone of your reason, then accept it or reject it."

For him,learning Konkani was but a step in the direction of social equality. "Let us develop Konkani language in such a way that it should be understood in speech and literature at all levels. Let us not divide it into the speech of the higher classes and the speech of the lower classes, scholar's speech and the farmer's speech. Let us make a farmer a scholar and let us all become scholars and let us all enjoy the full independence of Konkani language."

In the case of Shennoi Goembab, it would not be proper to dissociate the man from his writings, nor from the mission he strove to fultil, for, he represented the dormant aspirations of a community whose language and culture were systematically suppressed for centuries. His was the voice not only of the man of letters but that of a prophet with a vision. His words springing from the depths of his heart not only delighted the mind but stirred the very soul of a people dispersed all along the West Coast of India due to the vagaries of history.

The foundations of Modern Konkani Literature were to a large extent laid by Vaman Raghunath Varde Valaulikar alias Shennoi Goembab. The impact of his personality and his writings on the minds of the writers of the second half of the present century is ever on the increase.

Born on 23rd June 1877, Shennoi Goembab hailed from Bicholim Goa, a small town given to agriculture and commerce. In Bicholim there was a Portuguese Primary School. But Hindus taught their children Marathi privately. Vaman learnt the rudiments of Marathi from a farmer named Ram Gaonkar and later from Vinayak Sakharam Barve. Later he studied Marathi in a school founded by Ramachandra Dattaji Kulkarni. There he completed his

sixth standard and joined the Portuguese Primary School, and instead of the normal three years, passed his 'Primeiro Grau' (The First Degree Course) just in one year. He did his 'Segundo Grau' at Bastora and stood first in the whole of Bardez district. The next step was to join the Lyceum but the Lyceum was in Panjim, the capital of Goa, on the other side of the river Mandovi and Vaman's parents could not afford to send him so far. Now Vaman had to stay at home, but he was not disheartened. He collected whatever English and Sankrit books he could lay his hands on and started to educate himself in his own way. In his Sanskrit studies he made use of Dr. Ramakrishna Gopal Bhandarkar's Sanskrit text-book. Ramachandra Bhikaji Gunjikar's "Saraswati Mandal" (1994) left a deep impress on his mind.

His uncle Chintamanrao who had come home on his holidays was impressed by his young nephew's zeal for learning and made preparations to take him aboard the steamer for Bombay to give him further education. Casually, a friend on board the ship remarked, "I hear you are taking this Goembab with you to Bombay." "Yes, for his further education", Chintamanrao replied. The word "Goembab" was obviously used as a derogatory term. Vaman though young, was sharp enough to understand the taunt, which deeply hurt him. It was perhaps that very moment he decided to add lustre to the term so fallen, and later proudly used "Shennoi Goembab" as his pen-name. After four years' schooling at Maratha High School, Girgaum, he passed his matriculation examination in 1898, with high marks but could not get the coveted Jagannath Shankar Seth Scholarship in Sanskrit. Because of his meagre financial means he could not proceed for college education.

At that time Vamanrao wrote a play in Marathi entitled "Ramarajyabhishek" (Rama's coronation). Vamanrao showed it to the great Marathi playwright Annasaheb Kirloskar who passed this remark: "Your play is good as regards events, structure and plot but dialogue is the very soul of a play. Your dialogues sound artificial - they are for reading not for speaking, it is because Marathi is not your spoken language."

One more incident may be cited. After his success in Matriculation examination, Vamanrao was felicitated at a function presided over by an eminent scholar who made this remark, "If this young man lives long, in language and style he will be superior to Vishnushastri Chiplunkar".

He came back to Goa in 1899 and took up a job in an English medium school at Assagão. Learning English was just picking up, for it helped Goans to get jobs. It was here that he wrote a book named 'O Mestre - Portuguez' (Portuguese-Teacher). He added a preface to it and showed the work to Tomas Mourão, Baron of Cumbarjua, a Portuguese scholar. Vamanrao says : "Around the year 1899, Tomas Mourão, Baron of Cumbarjua occupied the position of the Inspector of Schools in Goa. I then prepared a text-book under the title "The Portuguese Teacher" (O Mestre Portuguez), for use in Marathi-Portuguese Schools. In my ignorance I applied the phrase 'Vernacular language' to describe Marathi in the introduction to this book. On reading the introduction, the Baron pointed out my error and said, "The Language of Goa is Konkani. How can it be Marathi?" I felt he was right. The incident has remained imprinted in my memory."

It was perhaps then that he decided to write in the language of Goa. Vamanrao, soon gave up the job at Assagão and proceeded to Karachi and found a job as a clerk in the Municipality. He also noticed that there was no good school text-book to teach the history of Sindh. He collected the necessary material and wrote a text-book on the history of Sindh. However, dissatisfied with the atmosphere in his Karachi office he came back to Bombay. His uncle asked him to stay with him and take up a job in Bombay. During his stay in Bombay he could see at every step how Konkani was looked down upon as a backward dialect, unworthy of being spoken in public and often scorned at and derided by her own sons. When it came to writing, they always wrote in Marathi. This treatment meted out to his mother tongue deeply pained him and hurt his pride. He reacted against it instinctively and wrote his first letter to his father not in Marathi as was then customary, but in Konkani. The father in reply, asked his son why he chose to write

in such a corrupt dialect. The proud son humbly but firmly answered: "The wise and the scholarly everywhere write in their mother-tongue, and they think it honourable. Why should we alone not write in our own?"

At this time Vamanrao got married and had a son. It was for his son that he wrote "Konkani Mullavem Pustok" (A Konkani Primer) which was later published in 1940 by Gomantak Printing Press. By this time he had written a story entitled "Abhagi Subraia" (The unfortunate Subraia) and a play entitled "Bhidest Raiabab" (The Timid Raiabab) which was an adaptation of Oliver Goldsmith's play "She Stoops to Conquer". The play, however, was never published.

Vamanrao took up a job in the Italian Consulate in Bombay. An incident that took place there throws light on Vamanrao's character.

One year over, Vamanrao's colleagues got a rise in the salary but Vamanrao did not. The officer sent for him, "Do you know that all your colleagues have got promotion while you have not?"

"I know, but, I never asked for it."

"Do you know why you have not get the promotion?"

Vamanrao did not reply. The officer resumed: "When I enter the office all stand up except you. Answer me."

Vamanrao did not reply. "Look here, I like your work. That's why I shall give this time double promotion".

Vamanrao did not utter a word.

The next day the officer noticed that Vamanrao was absent and found on his desk Vamanrao's letter of resignation. Realizing that he had misjudged the man he sent for him. But Vamanrao did not return. His decision was final.

In 1906, Vamanrao joined as stenographer in Meister Lucius Bruening, a German commercial firm and within eight years was promoted to the post of "Head Accountant". Vamanrao devoted his spare time to reading books and taking down notes. History and Sanskrit were his favourite subjects. He also studied French, Hindi, Gujarati, Sindhi, Spanish and Italian, and acquainted himself with Kashmiri, Rajashthani, Braj and Bihari. He was also interested in

the history of the Portuguese in India and had read all the available books on the subject and consulted the archives in Panjim. By 1910, he wrote a book in simple Konkani entitled "Albukerkan Goem Koxem Jikhlem". (How Albuquerque conquered Goa). The book was to be published during the fourth century of Goa's conquest. But it was published only in 1955. By 1910, Vamanrao had written a long poem in verse, entitled "Goemkaracho Mumboikar" (Goan turned Bombaywalla). It is a story of a Goan who once settled in Bombay becomes proud and arrogant, but through life's experience regains his simplicity and humility. The poem was signed "Shennoi Goembab".

When the war clouds started gathering in Europe in 1914 and the conflict between the British and the Germans seemed imminent the Germans who found themselves in India at that time thought it wise to leave India before the war actually started.

Now, Meister Lucius Bruening was a German firm and its directors thought of handing over the management to an able Indian before proceeding to their homeland. Their choice fell on Vamanrao. Between 1914 till the end of hostilities, Vamanrao managed the affairs of the firm with efficiency and honesty.

The German directors came back to India after the cessation of the war and found that among all the branches of their company all over India, the affairs of their Bombay branch were the best managed. The credit went naturally to Vamanrao who was now appointed the secretary of the Bombay branch. Being wholly busy with affairs of the firm, Vamanrao does not appear to have written anything between 1914-1919. It was only after the return of the German directors that he could get some leisure to indulge in writing.

In 1922, he contributed a research article on the social reformer, Govind Narayan Shennoi Madgaonkar to the periodical "Swayamsevak" from Ponda-Goa (1922).

He also continued contributing research articles in Marathi for Vividh Jnyana Vistar, Navayug. Between 1910 and 1914 Vamanrao had published on his own two books in Devanagari script. A need was felt at that time for Bombay Hindu Goans to

come together on a common platform. About thirty prominent citizens founded an institution named Goa Hindu Association. Vamanrao was one of them. From 1919 to 1937, he served it, as a member or as a treasurer, as Vice-President or President. During this period he delivered about twenty lectures. Four of them were later published as "Konkani Vidiarthiank" (For Konkani Students). The Goa Hindu Association staged the following Konkani plays written by Vamanrao, "Mogachem Logn", "Jhilba Ranno", and "Pounachem Toplem".

In the German firm now called 'Colour and Drug Company' Vamanrao was given a salary equal to that of German officers. But in 1925, new officers who took charge of the Company could not accept that an Indian should get the same salary as a German Officer and they reduced Vamanrao's salary. This was a blow to Vamanrao's self-respect and he instantly resigned from the post. Attempts at persuading him to rejoin the Company were of no avail. For Vamanrao, it was a great financial loss but his loss was for Konkani an everlasting gain. He left the house as before and returned home as usual but now instead of going to the office he visited the Royal Asiatic Society Library and Petit Library and spent his time there reading and taking down notes. The members of the family hardly suspected that he had no job. For two succeeding decades (1926-1946) he dedicated himself entirely to Konkani language, literature and historical research.

It may be mentioned that Vamanrao's wife Shantabai was not literate but she had a thorough knowledge of spoken Konkani and had a rich fund of Konkani folk-lore. Vamanrao made her talk and took down in his note-book all the valuable idioms, proverbs, folk-tales. Some of the folk-tales were published under her name in various peridicals under the general title "Lokved" (Folk-lore). She had a good knowledge of house-hold remedies and Vamanrao published one article on the subject under her name in the magazine 'Novem Goem' under the title "Vokhtanchi Sangxi" (The Medicine Box).

It is no wonder that such a man of high sense of honour and dignity reacted sharply when he saw his mother-tongue

scorned at and despised. He took a solemn vow to revive the just pride of Konkani. He devoted his entire life to explore the innate strength and beauty of his language. When he gave up his job he was forty eight. The remaining twenty one years of his life he dedicated to the service of Konkani with every talent at his command. The new mission absorbed him, possessed him. Henceforth all his moments revolved around one object-the rein-statement of the mother-tongue. There were many who did silently appreciate his work but few strong and bold enough to follow him in his arduous path.

Shennoi Goembab rightly realized that to make the Konkani speakers assert their identity he had to restore to them their own language sorely neglected and constantly despised. It was considered by Westernised literature Christians as the jargon of 'Criados' (menial servants) and declared by Hindus unfit as a medium of literary expression, meant only for the narrow precincts of home and the market not dignified enough for the temple, the stage or the rostrum.

It was extremely difficult at that time to get a publisher for Konkani books and many of his writings were waiting for a publisher. These articles were first delivered as talks of the history of Konkani under the auspices of the Goa Hindu Association and the Saraswat Samaj of Bombay.

A publisher offered to publish all the works of Shennoi Goembab. This was Kashinath Shridhar Nayak, a young man who had gone to Bombay for work and had started a printing press named 'Gomantak Printing Press' in Girgaum. He was being actively aided by his brother Anant Shridhar Nayak. When in 1927, Kashinath Nayak heard the talks delivered by Shennoi Goembab, he was so impressed and thrilled that he offered to publish his talks in a book form, fully knowing that he would not even be able to recover the cost of paper. Shennoi Goembab accepted the offer and the first volume of "Goemkaranchi Goem-a-bhaili Vosnnuk (Goan settlers outside Goa) was published in 1928.

The friendship between Vamanrao and Kashinath Naik had far reaching consequences for the development of Konkani move-

ment and Konkani literature. Thanks to the proprietor of Gomantak Printing Press the writings of Shennoi Goembab could appear in print and reach distant corners of Konkan and stir to thought and action the Konkani community which was still dispersed, diffident and doubtful about its own identify. Without the active co-operation of Kashinath Naik, Shennoi Goembabs's inspiring words and thoughts would have perhaps remained concealed in dusty manuscripts for years to come. It is significant that Shennoi Goembab called him the Ashok of Konkani.

"Konkani Bhaxechem Zoit" (Konkani's Triumph, 1930) containing articles published in 'Hindu' and 'Bharat' weeklies from Goa and "Navyug" and "Vividhjnyan Vistar" from Bombay is a masterly exposition which proves beyond doubt that Konkani is an independent and self-sufficient language and not a dialect of Marathi and that it has a proud past and will have a glorious future. It is this book that was a source of inspiration and a store-house of arguments for future Konkani writers and provided the necessary intellectual ferment for the use of a whole generation of Konkani writers. By his scholarly argumentation he uprooted all doubts that corroded the spirit of the Konkani man, ignited his instinctive love and pride for his own language. In this book he says: "My esteemed Goans, rise! Wake up ere it is too late. Give up your slumber of unguarded innocence, and learn to look through men's evil designs. Do not succumb to their false praise. Know wherein lies your ultimate good. Don't waste your energies in vain for the sake of Marathi. Even if you do your utmost for its sake, it shall never be yours".

"The mother tongue of Goans has an independent character of its own. The Goan may go and live in any corner of the world, but his mother tongue which has put a stamp of its own on his brain does not abandon its hold over it. And so the foreign tongue cannot so enter his brain as to dislodge his own speech from there. One is never able to acquire renown in a language which on being heard or read does not immediately become intelligible (before one rehearses its meaning), even though one may have embraced it as one's own mother-tongue."

"If Goans desire to hold their heads high in the world, they should not barter away the freedom of their understanding to the foreign languages and become thereby, to that extent, intellectually bankrupt. On the contrary, they should love and glorify their own mother-tongue, Konkani. Only if they do this will they get the necessary facility and freedom of expression to write in it.

There is no doubt that the natural power and vitality of the mother tongue of any people are very strong. Howsoever poor a language may be - it may even lack the protection of political overlords, or it may be under the rule of foreigners, or it may be under the devastating and tyrannical influence of a foreign tongue, its position as the mistress of the house can never be superceded. Like the broadbased hills of Karnasiddha, Siddhanath and Chandranath its foundations are firm and unshakable. Foreign languages may well display their rich and attractive treasures and show to advantage the beauty and grace of their forms in her may look upon them as colourful companions at best but never relinquishing her position as mistress of her house.

In all these articles we witness his clarity of thought and soundness of judgment, logical argumentation and dignity of language. In order to explain the case of Konkani to Marathi speakers and do away with false preconceptions about the language he wrote several articles in Marathi later collected as "Kahim Marathi Lekh" (Articles in Marathi).

Shennoi Goembab follows Konkani speaking people wherever they go. Hence the title of one of his historical works "Goenkaranchi Goeam -amBhaili Vasnnunk" (Goan settlements outside Goa) (1928). Here he has depicted where and when Goan emigrants have gained renown by their remarkable achievements. In its introduction he says: "Herein I have given the historical account as I found it, of the achievements of emigrant Goans since the times of Gautama Buddha to this day, a period of two thousand five hundred years. I shall feel that my labour of twenty four years dedicated to the history of my territory has had its fruition if by reading it, the Goan properly understands his worth and takes pride in the glory that is his." This book has only dealt with the emigration

of Hindus. Shennoi Goembab also intended to write about the emigration of Catholics. He says: "The scope of Hindu emigration is limited to India only, while that of the Catholics is as wide as the Earth. If in the near future someone finds the way to Mars, it will not be an exaggeration to say that our Catholic brothers will reach there earlier than any other people. And because of this I feel very proud of them. The history of their emigration is equally interesting and inspiring." This dream of Shennoi Goembab to give the history of Goan Christians outside Goa did not unfortunately materialise.

Shennoi Goembab's insight was both penetrating and scholarly. He laid down the foundation of the history of Konkani people after scrutinizing hundreds of books both ancient and modern. In his booklet "Vallipat'tanacho Sod" (Discovery of Vallipattan) (1962) he has proved how Balli, a village near Kunkolli, on the sea-shore was once a famous city, giving convincing documentary evidence.

"Albukerkan Goem Koxem Jikhlem" (How Albuquerque conquered Goa) (1955). Though this work was published only in 1955 the script was ready for publication in 1910. It deals with an important event in the history of Goa, namely the conquest of Goa by the Portuguese. The author has described in detail the conditions before, during and after the famous battle of Goa. We also get a glimpse of the Goa of those times. Shennoi Goembab had come to Goa in 1909, had visited the actual site of the battle of the Portuguese against the Moslems and had taken down detailed notes.

"Puniatmo Ram Kamati" (Ram Kamati, The virtuous soul) (1939) is the story of the life of a prominent merchant and politician of Bombay. The book is subtitled "History of a tragic life". Shennoi Goembab who spent a major part of his life in Bombay has painstakingly unearthed significant facts about this little known great man who was one of the first founders of modern Bombay. The British Governors used to take his advice and had full faith in him. He had a successful career as a tobacco businessman, contractor, treasurer of the East India Company, Head Mint-Master and Soldier. He was known as a highly pious and virtuous man.

He was a builder of temples. He built Samllialal's temple as well as Mahadeva temple at Valkeshwar. In 1718 he was appointed chief of the Indian army. But in his later years he became a victim of gossip and injustice. His enemies succeeded in getting him imprisoned and his last days were extremely tragic. Shennoi Goembab has narrated graphically the life of this exceptional personality with the help of authentic and rare documents, and proved beyond any shadow of doubt that the charges against Ram Kamati were fabricated and baseless. While many biographers depend on hearsay or legend, Shennoi Goembab looked for authentic documents and primary sources. History is the biography of great men. Here is a biography that is also history.

A host of minor biographical works have been produced before and after him. But rarely has any biographer shown the same painstaking ability for original research and displayed at the same time such a vigour of style and such eloquence. But Shennoi Goembab never forgets his mission to bring to light the glorious history of Konkan and Konkani speakers in and outside Goa. The author has identified himself with his hero. He says: "As I write this life, I feel, that the grand old man Kamati himself is standing boldly before me and is narrating in his own words his own tragic tale." The author poignantly demonstrates that how ill-rewarded were his faithful services to the British rulers: He could have as well uttered cardinal Wolsey's words in Shakespeare's King Henry the Eighth:

"Had I but serv'd my God with half the zeal
I serv'd my King, he would not in mine age
Have left me naked to mine enemies."

The story of the rise and fall of Ram Kamati has all the potentialities of being turned into an effective novel or a powerful play. "Puniatmo Ram Kamati" is not merely a vivid portrait of a great personality it is also a memorable sketch of the nascent city of Bombay of the 18th century, Shennoy Goembab has evoked a period as well as a man.

"Abbé Faria" (1941) is the story of the life of the Abbe Faria, the father of the modern hypnotism. It has an excellent introduction

by the Great Goan educationist and teacher Dona Propercia Correia Afonso de Figueiredo. José Custodio de Faria was born in the village of Candolim, Goa. He went to Portugal with his father and thence to Rome. There he obtained his doctorate in theology and philosophy. In 1787 he took part in a plot against the Portuguese. Soon after he came to Paris. In Paris, Mesmer was popular with his magnetic fluid. Abbé Faria made a scientific study of the phenomenon and came to the conclusion that the so-called magnetic fluid was a fraud. He wrote in French a book entitled "De la Cause du Sommeil Lucide" in 1819.

This short biography is a rare achievement that wins both the appreciation of the expert and the gratitude of the common reader.

The renowned French dramatist Molière used to say, "I draw my material from where I can find it". Shennoi Goembab too did likewise. He owes a lot to Moliere himself. "Le Médecin Malgré Lui" and "L'Avare" are two of his plays that he brought on the Konkani stage. It goes without saying that he adapted them directly from French. Though the gold used is French the goldmith is essentially a Goan. One who does not know that "Mogachem Logn" (1931) (1938) is an adaptation will not have the slightest suspicion that its origin is foreign. In it Molière's characters not only take on the Konkani garb and speak in Konkani idiom but even express their Konkani distinctiveness. In no way do they smack of Occident. Babgo and Mhalkum are two characters that have become immortal on the Konkani stage. The adaptation of "L'Avare", "Povnachem Toplem" (1948) has not however been as successful. In the first place, the French original suffers from some flaws in the conception of its story. And Shennoi Goembab also is ill at case while transporting the French atmosphere of the play to a Konkani set up. The play was completed in 1926 and it was first staged in 1933 at Wilson College, Bombay by Gomantak Hindu Vidyarthi Mandal. It was published only in 1948, after Shennoi Goembab's death. It is needless to say that to adapt a foreign play to our stage is a highly difficult task. But all his plays have an atmosphere which is wholly and intensely Goan.

The script of the play "Zhilba Ranno" was completed in 1933 and was first staged by Goa Hindu Association on the occasion of its annual programme. It was published in 1936. The theme of the play "Zhilba Ranno" (1936) has its origin in one of the stories of the Arabian Nights. King Harun-Al-Rashid of Bagdad used to move in disguise and invite every day, one of his subjects to his table and collect from him tactfully what comments people passed on his administration. As per his practice, one day he brings a youth to his place. In the course of the conversation the young man brags about his plans if he ever became the King. Harun-Al-Rashid manages to administer sleeping pills to him and when asleep arranges to take him to palace. The next day when he wakes up he finds himself in the midst of the royal staff who treat him as if he were the real King. This leads him to believe in his kingship and he goes on issuing orders that are promptly carried out. The next day Harun-Al-Rashid manages to reach him at his place while asleep. On waking up he finds the whole scene completely changed. But he keeps on bragging he is still the King. His poor mother feels he has lost his wits. This story is well known under one title or another. Shennoi Goembab has brought story of on the Konkani stage setting it in the time of Goa Kadambas of Chandrapur or Chandor. Jhilba Kanno becomes the King of Goa only for a day but he issues strict orders eradicating injustice and reddressing grievances. - Jhilba Ranno is a farcical play. But even in it one can see Shennoi Goembab's love for Goa and his desire for a good government.

"Shri Bhagvantalem Git" (1959). This is a prose translation of the Bhagavadgita. To translate its Sanskrit text even in advanced vernaculars is a tough task. But Shennoi Goembab translates it into the simplest Konkani words so that even an unlettered Konkani speaker can easily understand and digest it. He has thus brought to common man's cup the holy water of the Ganges of Indian philosophy.

This work carries a preface by the famous Kannada poet, Shri Manjeshwar Govinda Pai who says : "In Shennoi Goembab's Konkani are found all the virtues to be found in the writings of the

great world writers: clarity, vigour, sweetness, charm etc. But it has another virtue: his language is a clarion call that awakened the Konkani world. In his writings he has forged a language of gold for future Konkani literature."

"Shri Bhagavanitalem Git" is not, however, the first Konkani translation of Shri Bhagvadgita, Shri Narayan Kamat Bangle's (1872-1918) translation (in Kannada script) in Saki metre was published around 1914 and Mangeshrao Telang (1859-1949) had also translated the Gita in Konkani verse.

In order to acquaint the people with the basic tenets of the Vedas our ancient sages composed the Upanishads around small significant tales. Shennoi Goembab's "Gomantopanishat" (1928) is a bunch of such tasty and juicy tales full of knowledge and wisdom. What is man, what is his responsibility, wherein lies his success or failure and what is his true Dharma (Sacred Duty) are some of the basic problems he has discussed in this book which may rightly be called his "Magnum opus". In the story "Mhoji Ba Khoim Geli?" (Where's my Mummy gone?) he has depicted the impact of the mother's death on the tender heart of her son. Babulo is a naughty little boy who is the favourite of his mother and his grandparents. Babulo's mother falls ill and the illness proves to be fatal. When she dies she is cremated without his knowledge and his elders console him saying she had gone to God's abode. He awaits her arrival. But when she does not return, he goes to the family altar and scolds the deity. Nothing can console him or divert his attention. His mother's death absorbs him so completely that he shuns all food and finally dies. No wonder he reached his mother's arms.

Though overtly metaphysical in character, the story "Mhoji Ba Khoim Geli?" gives an intensely moving and realistic picture of childhood, and a child's love for his mother and his heart-rending sorrow. The story is told in a style and language at once familiar and touching.

In the story "Vassushenoili Popai" the papaya tree narrates its own tale of woe. A strong whirlwind throws it down. Its kids, the fruits are picked up by every one around for cooking and eating.

Children use its stems for whistles and they sit and dance on its fallen trunk. It suffers like any human being and gives expression to its pain and suffering. It is not yet ascertained whether plants and trees really suffer as men do. But the great Indian botanist Jagdish Chandra Bose has given enough scientific evidence to show that plants and trees do suffer when they are injured. Who can say they lack in sensibility? Whatever it be, one is amazed at Shennoi Goembab's capacity to identify himself with the fallen tree while describing its mute suffering.

"Babumamalo Ponnos" is somewhat similar to "Vassushenoili popai". In it we see a jack fruit tree that gives vent to its anguish and agony when human beings heartlessly pluck, cut and eat its young ones (the fruits).

In the story "Pitubabalo Tambeapotto"(Pitubab's Copper-plate), Shennoi Goembab describes the strange and extraordinary character of Pitubab, who obsessed by the noble concept of non-violence takes it to suicidal limits. He is a tender and magnanimous heart. His sympathy for living beings knows no bounds. Not only does he strive to reddress or eliminate human suffering but his sympathy extends to every form of life. He sets his cattle free from the shed, stops eating fish, for it also has life. There upon he realizes that plants, also have life and even green grams and peas when placed in water sprout. So he renounces all food to save life in every form and as a result loses his own. Shennoi Goembab believes in non-violence but he thus warn us not to take it to silly extremes, for he knows life thrives on life and this reality cannot be transgressed.

"Khornnavir" (The Warrior) is the story of a man who is violence incarnate. He is a blood-thirsty monster, who with his vile ways commits all sorts of crimes for self-aggrandisement and pleasure. He is a war-monger and avails of every pretext to pick up quarrels with neighbouring princes and annex their territories to his Kingdom. He is a sadist who takes a special pleasure in harassing and persecuting people.

The longest and the most though-provoking story of "Gomantopanishat (vol.2 - 1933) is "Sanvsar-Butt'tti". (The Deluge).

This is based on one of the stories of the old Testament. There is a heavy downpour that covers the entire earth and the whole mankind dies. In Heaven all the dead are called for judgement. Soul after soul narrates his life story on earth either pleading that he does not deserve any punishment or seeking pardon if guilty. From the stories they narrate we see a variety of people, a variety of life's ways and also a variety of philosophic outlooks. The story is a skilful quintessence of the view-points, theologies, and gospels of the great religions of the world. The Bible of the Christians. The Koran of the Muslims, the Vedas the Upanishads and the Bhagavadgita of the Hindus and gospels of other religions as well have been discussed here at length. Life is viewed and reviewed from all angles. A study so deep and dealing with so many facets of life, one hardly finds anywhere. Shennoi Goembab observes and examines life in every detail and charts out his own way of living.

'Sanvsar-Butt'tti has the amplitude and structure of a vast epic in prose. It has something of "The Paradise Lost" and "Divine Comedy". With a masterly understanding he exposes an integral life-vision. This integral vision pervades the whole story and lens significance to it.

Though a scholar of great repute, Shennoi Goembab has taken care to reveal all the richness, naturalness and picturesque-ness of the popular idiom. In his hands Konkani prose attains its full maturity.

His realistic, graphic descriptions are set against the backdrop of a patently practical philosophy of life. He is both an artist and philosopher.

'Gomantopanishat' is a store house of wisdom and also a mirror reflecting Goa's life. The stories depict Goan men and their character, their habits and customs, and also their virtues and weaknesses. Shennoi Goembab paint with expert brush the baseness and nobility of Man's nature.

His writings reveal a rare blend of idealism and realism. Though he advocated realism, he had been throughout his life an unflinching idealist. In Sanvsar Butt'tti which looks like a phantasy on a cosmic scale, he ends on a hote of down-to-earth realism :

"To eliminate sorrow or to lighten its effect there is no better means than knowledge. In order to acquire the knowledge of the world and to possess the remedy against sorrow, man should maintain his body in good health for a hundred years, but if time comes he should be ready to give it up at any moment... Though we are sorry when some one dies let this sorrow be neither excessive nor too long; Man does not die eternally. Let us know that he will be born again. Never give alms nor take alms. By giving or taking alms, the misery, the poverty of the world increases all the more. But let us not forget that it is our duty to offer whatever help we can to those who have no means to fill their belly, or those who are crippled, old, ill or destitute... Let us keep away the one who hypocritically talks in the name of God. Let us consider him as an enemy of the people... Let us not consider any one as low because of his skin, because of his colour. Let us not enslave him. If we do so, we cast a slur on our own humanity... Lastly, there is a golden way to lessen the sorrow of the world : let us do unto others what we would be done by... There are many who harm others for their own selfishness. They are evil men. There are still others who harm others without any motive. They are worse than evil men. To lighten the sorrow of this world we have to punish both these types of men... Therein lies the welfare of the world. If we remain quiet and suffer their oppression the unhappiness of the world will increase all the more." (Gomantopanisht vol.II)

"Konkannichi Viakornni Bandavoll" (The Grammatical Structure of Konkani) (1949). This is an advanced grammar of Konkani language : here Shennoi Goembab makes a comparative study of the grammatical structures of Konkani and Marathi and shows without doubt that Konkani is an independent language in its own right and that it is not a dialect of Marathi. Dr. S.M.Katre, the noted linguist, says in the foreword: "As one of the great creators of Modern Konkani Literature his style and manner are free, delightful and forceful where required. Naturally what he has to say of the structure of Konkani will not only be interesting to the specialists, but also to the general reader who is interested in the growth and development of this language. I have no

hesitation in saying that of all recent publications of such a type, this little monograph is the most important and is bound to have the greatest influence on the thought of fellow speakers..."

"Bhurgeanlem Viakoronn" (Part I) (A Grammar for Children) (1941). This elementary grammar of Konkani language is written in a simple style and is in the form of a conversation between the teacher and pupil.

"Konkanni Nadashsatra" (Konkani Phonetics) (1940). In this booklet, Shennoi Goembab describes the Phonetic characteristics of the language and lays down rules for its modern orthography and syntax. Through this study, Shennoi Goembab also aims at inspiring love for Konkani and hopes that its greatness would be properly perceived.

Though Shennoi Goembab had decided to write only in Konkani, he did write, a few articles in Marathi to explain his views to the Marathi speaking public. Five of these articles were published in book form under the title "Kahim Marathi Lekh". (Some Marathi Articles) : i) Eknath Swami and the Saraswats. ii) Rashtrakutas of Konkan. iii) Gomantak. iv) Govind Shennoi Madgaonkar. v) Shennoi. The fourth of these articles was published in the periodical "Swyamsevak" of Ponda, Goa, in 1922, while the other four were published in "Vividhdnianvistar", a periodical from Bombay. These articles deal with important problems of the history of Konkan. Shennoi Goembab discovers that the royal family of the Rashtrakutas was originally from Goa, from the village Loutulim. He also mentions that the port of Balipatna mentioned by the Greek geographer Ptolemy is in fact the village of Ball'li near Kunkolim.

'Shennoi' means 'teacher', and Shennoi Goembab was essentially a teacher. He was keenly conscious of the principle that children should be taught in their own mother-tongue and was aware that the future of Konkani language can be forged in schools. Hence he wrote several books for children: "Bhurgeanlo Ixtt" (Children's Friend) (1935), "Konkani Poilem Pustok" (Konkani Text-Book Std I, In Roman script) (1939), "Bhurgeanlem Viakoronn" (Grammar for Children) (1941), "Konkanni Mullavem Pustok" (Konkani Primer)

(1949). Shennoi Goembab was an active member of the "Concani Committee" of "Goan Emigrants' Fund Committee' which published "Konkani Poilem Pustok". Prof. Armando Menezes and Joaquim Antonio Fernandes were also members of the committee among others.

"Bhurgeanlo Ixtt" (Children's Friend) (1935) is a delightful book for Konkani children and is much more than just a text-book. Written in simple Konkani, which at times borders on poetry, it instils in the children, pride of Konkan, love of Konkani and a sense of friendliness towards all men. And it contains one of the best prosepoems ever penned by the master: "Godd mhojem Goem, Sundor mhojem Goem" (Sweet is my Goa, beautiful is my Goa).

Shennoi Goembab wrote the stories from Shakespeare's plays in Roman script: "Rajput Hamlet and Bapaichem Bhut" (Hamlet, the Prince of Denmark), "Gore Bailecho Kallo ghov" (Othello), "Dhuvanchi Porikxa" (King Lear), "Junvllea Bhavancho Ghuspa-Godoll" (The Comedy of Errors), "Agul'leachem Nivllon" (The Taming of the Shrew), "Ranniechem Jivem bavlem" (Macbeth), "Ghatmaro Ixtt" (Julius Caesar), "Bhusmare alebhav-kolebhav" (Timon of Athens) "Jaducho Zunvo" (The Tempest) (In Devanagari Script, 1968) etc.

In 1934, Gomantak Printing Press started a quarterly magazine entitled "Novem Goem" (New Goa). It was edited by Kashinath Shridhar Nayak but most of the articles were written by Shennoi Goembab himself.

The biographies of "Abbé Faria" and "Puniatmo Ram Kamati" written by Shennoi Goembab were serialized in Novem Goem. This periodical dealt with various problems regarding Konkani language and the Konkani people. It was the first periodical in Devanagari script and lasted for three years.

The third Konkani Conference was held in Bombay in 1942 and was presided over by Prof. Armondo Menezes. Shennoi Goembab was the chairman of the Reception Committee.

In his speech (Published in 1945) Shennoi Goembab proves with cogent arguments that Konkani is an independent language in its own right and cites examples of Konkani oral and written

literature and answers questions regarding Konkani's script, its structure, its standardisation, etc.

The book also contains an article by Shennoi Goembab entitled "Ain Vellar" (At the last moment) which is a commentary on the points raised by "Kakasaheb Kalelkar at the third Gomantak Sahitya Sammelan in 1945." This was the last article penned by Shennoi Goembab. He died on 9th April 1946 at New Nursing Home, Girgaum, Bombay.

The range and variety of his writings is really astounding. After reading all that he has written one knows that he does not write history just out of love for it, does not write dramas for the sake of dramas nor does he narrate stories for the love of story-telling. His literary output is not purely literary. It aims higher. For him literature is a medium to show society a new way of living, to instil it with a new strength, and to give it a new dream. In him the suppressed voice of Konkani finds its supreme expression. A true genius does not stop at creating literature. By his love, compassion, insight and intuition he encompasses not only his society but the entire world. Having courage and zeal and the temper of a prophet, Shennoi Goembab provided not merely a solid ground work for the future edifice of Konkani literature but ushered in a new era in the life of Konkani. It is said that the pain of an arrow-smitten bird moved Valmiki deeply and inspired him to write the great Ramayana. Likewise, the bleeding wounds of the Konkani man cut Shennoi Goembab to his core and drove him to write all that he wrote. This motivation behind his literature should not be lost sight of when we mean to study it. His ulterior aim as can be discerned in his writings was not merely to produce good literature and create a standard language but instil into a whole dispersed community from Bombay to Cochin self-respect, prestige and pride.

Though his writings are many and varied they revolve around one basic objective. This objective is two fold: to show the basic strength of Konkani and to awaken the slumbering soul of the Konkani people. Whatever theme or form he may be handling in his literary activity you realize that his entire effort is to sound the

depth of the Konkani mind or to reveal the richness of the Konkani personality. Borrowing freely from the treasure-house of a language rich but neglected, he forged an instrument with which to express the most complex ideas, the subtlest of feelings.

And yet Shennoi Goembab is a deft craftsman of the word and superb artist of the phrase. He is extremely meticulous in voicing his urges, depicting his dreams and marshalling his versatile knowledge. His every word is polished, every phrase woven with consummate skill and every thought is put in the right form. Those who knew him closely say that he examined and weighed every word he used, that he worked as a jeweller at his diamonds. He is one of the rare literary artists in whose writings, art, knowledge, social service and philosophy of life are fully harmonized.

The work of the Shennoi Goembab will have to be judged not merely by their literary merit but their influence on three successive generations and by the inspiration they provided to a new band of militant writers, who saw that to preserve their spiritual identity they would have to preserve and develop their language at any cost. He was not merely a man of letters but also a prophet of a new age, the herald of a new social and cultural Konkani renaissance. Bayabhav likens him to a man who spent his whole life making a fiery rocket which filled the whole sky with glittering stars.

Bakibab Borkar invokes him as the Ancestor in his famous invocatory poem "Purusha-Sukta" (Paimzonnam) and Ramachandra Shankar Naik says: "Without any authority whatsoever, without any facility of means to propagate his views and with the majority of his people frankly against him, a man with the sheer might of his pen ushered in a new age. This only means that here was a man apart from the rest, an extraordinary being."

Shennoy Goembab is rightly known as the father of Konkani literature. Shennoi Goembab is a product of his age and has in turn considerably transformed his age. With his scholarship he has dissipated ignorance about Konkani and its past, with his prophetic vision he has forged its future. He did not merely collect words

and idioms from the spoken language of the people of Konkan, especially Goa, but he coined adequate technical terms to express scientific objects and concepts always keeping in mind the intrinsic nature of the language. The list of such terms he has provided in the second volume of Gomantopanishat throws light on the necessity and utility of such a project.

VIII

MODERN KONKANI LITERATURE IN GOA

i) Poetry

There must have been Konkani poetry before the advent of the Portuguese as is evident from the Konkani song written by Namdev (14th century) and by the writings of Krisnadas Shama. There is mention of a poem on the passion by Gaspar de Miguel (16th century). Thanks to the zeal of the missionaries, inspite of the Inquisition, by the 19th century Konkani had a considerable body of hymns, the best known of them being Riglo Jesu Molyantu (Jesus entered the field) by Joaquim de Miranda.

The poem "Stabat Mater dolorosa" (XIII century) was translated into Konkani by Fr. Pascoal Dias (XVII century) "Asli Mata dukhest/Khursa mullim chintest/Jen'na humkollttalo Putr. (Sad was the mother/Beneath the Cross/When the Son was dangling from the Cross/). The semi-literary folk-song Mando-that flourished during the 19th century contains some good poetry. Ligorio da Costa, Carlos Trinidade Dias and Arnaldo Menezes are some of the early Mando composers.

Hindu devotional poetry flourished among the Konkanis of Kerala during the last decades of the seventeenth century with Sant Appayya, Raghavdas, Jogavva and Avadi. The tradition is kept up to this day by Smt. Kamalamal, Narahari Prabhu and Suhas Dalal. Manjesvar Govind Pai (1882-1963), the poet laureate of Karnataka occasionally wrote in Konkani.

With his Sadyavelim Fulam (Flowers in the Desert) 1946, Bayabhau (real name Kashinath Sridhar Nayak)(q.v.) started the revival of poetry. He has the fire of emotions, the maturity of experience and high technical skill. In his Painzonnam (Anklets) (1960) Bakibab Borkar (q.v.) is seen primarily as a lyric poet dealing

with the great themes of love and destiny. He is keenly alive to events around him. Manohar Sardessai (q.v.) with his 'Gomya Tujya Mogakhatir' (For your sake O Goa, 1961) brought picturesqueness and simplicity to Konkani poetry. R.V.Pandit (q.v.) experimented bodly and successfully with free verse and described the plight of the downtrodden. Pandurang Bhangui in his Distavo (vision, 1974) gives well chiselled and highly introspective verses, Shankar Ramani's poetry is both melodious and picturesque. Madhav Borkar is terse, abstract yet appealing. Ramesh Veluskar is original in his sensuous pictures of nature. Prakash Padganvkar is highly lyrical though didactic while Shivanad Tendulkar is deliberately non-conformist and makes use of a bold imagery. C.P.F.D'costa is well known for the originality of ideas and the wealth of images. Moridas (Anthony D'Souza) has a rich vocabulary at his command and uses a lliteration with a happy effect. J.B.Morais is both subtle and delicate. Yeshwant Kelekar, Uday Bhembro; Shankar Bhandari and Hardatt Khandeparkar, Jess Fernandes and Olivinho Gomes are poets full of promise. Mrs. Vijaya Sarmalkar brings a delightfully delicate feminine touch to Konkani poetry. Pundalik Naik brings unusual vigour of thoughts and words. Suresh Borkar with his abhang-like poems introduces religious mysticism, so does Vasant Prabhu whose poems have in addition a haunting melody. A.N.Mhambro, ManoharRai Sardessai who have made a mark as satirical poets have also written poems for children. Though some young poets today are attracted towards abstract poetry, most of the Konkani poets do express the dreams and aspirations of the common people and boldly comment on their social and political condition.

While Hindu devotional Konkani poetry flourished outside Goa in the homeland of Konkani itself it would seem the fountain had dried up. We see, however, a few efforts here and there:

Here we have a well composed devotional poem which appeared in Ramachandra Pandurang Vaidya's "Prachi Prabha" of July 1909 :

"Bhozchem monapasun ishwarak bhozchem monapasun/
Patkam korchelim norkant vhorchelim vasna vochunk lasun/

Bhailean kitlem-i nak zori ghetlem, upkar na ghansun."

(Pray to God with all your heart pray to God. Prayer alone will help you burn your evil desires that will ultimately take you to hell. Even if you make a show of rubbing your nose on the ground it is of no use.) Another devotional song is an invocation to Goddess Shanta-Durga and is offered to "Mhojea Maibhasecho mog axil'lea Konknneank" (To the Konkanis who love my mother-tongue) The song is important because during the first quarter of the twentieth century Goans were still clinging to Marathi as their medium of literary expression : "Bosun sinvhacher Kovliem sakun/ Korunk rakhonn io ge dhaun begin/Tuje bogor hanga konnach na mhonn'n/ulo tukach mal'lo soglleank son'nn/Jai Devi Jai Devi Jai Xantadurga/Unvalltta arath hi amchem borem kor ge/. (Protect me! come quickly from Kavllem mounting on the lion! There is none elso here except you, hence I call none but you! Hail Goddess Shantadurga! Hail I invoke you! Bless us all". This was written by Atmaram Hari kenkre of Kepem (Goa) in 1921.

It is to be noted that the first man of letters of Konkani, Krishnadas Sharma was a prose writer. The Catholic missionaries who wrote so prolifically produced only prose works in Konkani while their poetic works were in Marathi.

Kashinath Shridhar Naik (Bayabhav) (1899-1983)

He brought out his collection of poems entitled 'Soddeavelim Fulam' (Flowers in the Desert) in 1946, thus laying the basis for a rich flowering of poetry in Devanagari script. Kashinath Naik was a friend, disciple and close collaborator of Shennoi Goembab. What is more he was a printer and publisher and was the sole publisher of all the works of Shennoi Goembab. Thanks to Kashinath Naik the fervent message of the Master was taken to all the Konkani speakers.

Kashinath Naik's Gomantak Printing Press, assiduously visited by Shennoi Goembab' was the centre of Konkani activities in Bombay. Kashinath Naik edited "Novem Goem" magazine (1935) in close co-operation with Shennoi Goembab. Kashinath Naik was an ardent lover of Konkani and an uncompromising fighter in the

service of the language; Konkan, Konkani, Goa, were the subjects upper most in his mind. In his "Soddeavelim Fulam", he deals with all those topics with vigour and fervour. He was a great admirer of Keshavsut and in him we find the freshness, the forthrightness, and the ruggedness of the great Marathi poet. Like Keshavsut in the case of Marathi; Bayabhav is the pioneer of modern Konkani poetry. But there is also a strong strain of violence in Bayabhav's poetry-violence born out of conviction that the old order should be done away with and given place to the new, out of the missionary zeal to foster Konkani and to assert the distinctive identity of the Konkani speakers.

In his "Gomant Git" (Hymn to Goa) he describes in glowing colours and bold imagery the beauty and splendour of Goa's nature. In "Novem Goem Nove Goemkar" (New Goa, New Goans) he exhorts Goans to shed their apathy and self complacency and pave the way for a new Goa, while in "Sanvar" (Destruction) he exhorts Goans to destroy the old world, pitilessly, violently: "Vochun Tuttun bomblecho denth, mar bob" (Shout, shout until your navel is torn off from your belly).

Strangely enough, after a lapse of over four decades it is his love poems that appeal to Konkani readers more than his revolutionary ones. Here we see entirely a new facet of Bayabhav's personality. These love poems suffused with the sadness of unrequited love are woven with the silken threads of emotion. The images are significant and well wrought, the language polished yet picturesque. Uncontrollable sorrow expressed in a controlled manner, life made art:

"Tears I shed and your return await
Eyes with despair swollen
Hoping you would come at any moment
The whole night I kept awake.
The grass with dew was wet
And my bosom with tears
Over was the night, and ruddy dawn
Broke in the East
Eager was I

Your feet with my eyes to caress
No other desire have I
I tremble, I stumble
My patience is at its end
Come Dear, come
And hold ne now as I fall."

Adeodato Barreto (1905-1937) author of the collection of poems in Portuguese entitled "O Livro da Vida (The Book of Life, 1904) was a great poet and a great patriot proud of his Indian heritage. He wrote in Portuguese but the cause of Konkani was dear to his heart. In his Portuguese poems we come across Konkani words like "odd" (banyan tree) "morodd" (rice field), "abolim" (red flowers). "The Book of Life" is a collection of poems of exquisite beauty and vigour. His poem "Redemption" written in 1931 is a fervent call to Goans to awaken and break the chains of slavery and to merge with India.

He wrote one poem in Konkani in 1935. It is addressed to workers:

"BEKARYANC
Ganthá dongrá patlean
Súryá uttún yetá,
Aplyá bangrá-kensán
Dogdogtá.
Côro
Goenché tsakór, uttái
Sorgar uzvadd zaló!
Súryá uttún ailó!
Báir sorái!
Tumchêo cuddolyô gheún
Bollán dornir honddyái
Tanchê torsadi korún
Handar maryái.
Amchya bekaryanchá
Razvotech'vell ailó:
Bekari, ubê ráum-yá
Sounsar amchó."

Balkrishna Bhagwant Borkar (1910 - 1984)

Balkrishna Bhagwant Borkar, alias Bakibab hailed from the village of Bori on the banks of the river Zuvari or Aghnashini (Destroyer of sins) with luscious green fields, waving coconut and areca groves and with the majestic Sidhnath mountain in the background. In Bakibab's house there were bhajanas and Kirtanas and recitation of holy scripts and songs of the saints of Maharashtra. Outside, he listened to the lilting songs of "renders" (toddy-tappers) as they climbed with agility the tall coconut trees. The charm and picturesqueness of his village are often described in his poetry both in Konkani and in Marathi.

In "Soddevoilim Fulam" (Flowers in the Desert) (1946) Bayabhav had raised a few flowers in the desert, Bakibab turned the desert into a rich and beautiful garden. By the time he started writing in Konkani, Bakibab was already recognized as a front-rank poet in Marathi. He had already published Pratibha (Genius) (1930), 'Jivan Sangit' (The Music of Life) (1937), 'Dudhsagar', 'Anand Bhairavi' (1947) and had received Maharashtra State award for the last collection. Bakibab prided on calling himself a disciple of the Marathi poet B.R.Tambe and he followed his master's lyricism and the love of rhyme and rhythm.

His later collections are 'Borkaranchi Kavita' (1960), 'Guitar' (1966)(Maharashtra State Award), 'Chaitra Punav' (1970). He had also written a number of prose works: 'Mavallta Chandra' (The Setting Moon)(1934), 'Andharantli Vatt' (The Path in the Dark)(1943), 'Bhavin' (The Temple Dancer)(1950)(Gold Medal, Bombay Marathi Sahitya Sammelan), essays: 'Kagdihoddya' (Paper-boats)(1937), Short stories: "Priya Darshini" (1960), Biography: Ananda Yatri Ravindranath (1963) (Ravindranath, The Pilgrim of Joy) and a number of translations.

Starting as a Marathi poet and attaining enviable fame all over Maharashtra, how did he come back to Mother Konkani's lap? Let Bakibab say it himself: 'I was 13 or 14 at the time. I read Vamanbab's (Shennoi Goembab) story 'Mhoji Ba Khoim Geli?' (Where has my Mummy gone?) and all of a sudden I began to cry... those nectar drops of sorrow must have sown the first seeds of

my devotion to Konkani. And later our Goan freedom struggle began. The call was so irresistible that I was drawn into it. All of a sudden I found myself writing revolutionary poems. My mother Konkani started talking through me in poetry". Bakibab composed political songs. Two such songs became immensely popular: "Dotor Bossa, Dotor Bossa, Somjikaen vag. Tokli tuka na zalear utthun cholunk lag" (Doctor Bossa, Doctor Bossa, Act with wisdom, And if you have no brains get out), and "Mhatam Gandhi ailo re, Goyant Amchea paulo re. Lohian haddl bautto tacho, Moddganv xarant lailo re". (Mahatma Gandhi has come. He has reached our Goa. Lohia brought his flag and planted it in Margao).

During the Portuguese repression after 18th June 1946 Bakibab exiled himself. He tried his hand at journalism. He edited "Amcha Gomantak" (Marathi) and "Por'jecho Avaz" (Konkani) At the same time, poems were flowing from his pen. These were published in the collection "Painzonnam" (Anklets) in 1960. His other Konkani works are: Poetry: 'Gitai' (A translation of Bhagvad Gita)(1960), 'Sasai' (The Divine Presence)(1980) (Sahitya Akademi Award 1981). Essay: Speech of the Chairman of the Reception Committee, All India Konkani Parishad, (1950), Presidential Speech Ninth All India Konkani Parishad (1970), Konkanichi Utravall, Tiji Zoddnnuk ani Ghoddnnuk (Konkani Vocabulary, its Composition and Formation)(1973),Translations: 'Gita Pravachanam' (Discourses on Gita by Acharya Vinoha Bhave) (1956), "Bharatacho Dishttavo" (India of my Dreams by Mahatma Gandhi)(1957), 'Paigambar' (The Prophet by Khalil Gibran)(1973), 'Bhaja Govindam' (Verse rendering of Shankaracharya's poem of the same title)(1973); "Sanshay Kel'loll" (Jealousy" Deval's Marathi play of the same title)(1976), "Bhagvan Buddha" (Dr. Dharmanand Kosambi's Marathi work)(1979).

The collection "Painzonnam" (Anklets) includes forty poems of various metrical patterns covering themes like love, nature, God, domestic happiness, patriotism. The collection is dedicated to the memory of the old toddy-tapper, Patris who with his skill at versification made the poet realize the vast potentialities of Konkani as a poetic medium. The collection contains some of the best lyrics of the language. It begins with 'Purusha Sukta',

invocation to the ancestor, here obviously to Shennoi Goembab. The title poem 'Painzonnam' is an exquisite piece of poetry, thanks to its haunting music and rich imagery. Other important love-poems are "Vinavni" (Entreaty), "Vanavasi" (Exiled), "Tuje Hat" (Your Hands), "Moladik Bol" (Priceless Words), "Gharachi Rasnay" (The Grace of my House). The patriotic poems written before Goa's liberation express an inspiring optimism. In 'Navem Yug' (The New Age) he says:

Sat lakh Goenkar ami
iug novem fuloitole
ondoleant montr jivim
te faleam uloitole

Zollot Goem dhunvta zori
ghoranr namgor bhonvta zori
thoinch patt omrutache
faleam ami khelloitole
Hi ghoddi kelloitole
sukhan dukham goliotole
Jana Ganna Mana git gait
Sur novo melloitole.

(Goans we are seven lakh strong.
A new age we shall forge
The stifled hymns will burst
Into a full throated chant.
To-day
Though Goa be ablaze
Though houses be to the ground razed,
To-morrow)

'Zag Re Raghurayakumara' (Awake O son of Raghu) are translations from Tagore and Tulsidas respectively. In 'Tujye Pamyar' (On your feet) the poet submits himself entirely to the will of God. In 'Bhupali' (Morning Prayer) there are beautiful word pictures of nature at dawn. These few poems with a domestic background: 'Chaleachi Orth' (How to keep a child happy):

'Anandacho Dis' (The Day of Happiness), 'Jhanjallalo Mhal' (A feast at Jhanjala's) is a successful attempt at alliteration. 'Bhaubij' (The Day of the Brother) is a delightfully touching dialogue in which the Moon (Chandra) offers himself as a brother to a lady who has no brother. 'Sanjivani' is a verse play based on the Kach-Devayani episode. It illustrates the emptiness of life without love. Kacha lies dying pining for Devayani whose love he has spurned. First produced as a radio-play, it has a number of lyrics with a variety of rhythmic patterns and telling metaphors like this one for example: "Man amchem menn koxem/Zollttonai Kott'ta".(Our heart is like wax which burns as it melts).

In "Dhvajachi Zagvonn" (Invocation to the Indian Flag)he pleads the Indian flag to come to Goa's rescue. In 'Sompli Rat' (The Night is Over) he prophesises that war will soon come to an end and that the weapons of destruction will be destroyed. "Dhanv Begin Pav Ulia" (Hearken to the call) is a fervent appeal to his bretheren to come and help the land of their birth in the hour of her agony. In "Lhan Zale mhan" (The small have become Great) is a hymn in honour of the heroes who laid down their lives for the sake of freedom. 'Pavitra ho Mangalar' (This Tuesday is a Holy day) has a special significance: it was composed and recited on the 18th June 1946 the day when Dr. Lohia sounded the clarion call of Goa's Freedom struggle. Philosophical poems :"Dukh Konak Chukana" (Sorrow spares no one) illustrates with examples taken from the Puranas, the necessity and inevitablity of sorrow. "Mhojem Gorum Charum" (Let my Calf graze) is a mystic poem in which the calf symbolises man's aspiration for self-knowledge. His devotional songs reveal an unmistakable influence of the saint-poets of Maharashtra.

In 'Nillem Sounnem' (The Blue Bird) wherein the poet takes us for a flight on the wings of phantasy, illustrates Bakibab's romanticism and idealism. The poem is almost symbolist in character with delicately woven words and uncanny rhythm:

"Nillem nillem sounnem ek
sokallchea go para

bhangrachim ghungram bandun
ailem mhojea dara.

Sounnem jiva bhiddun gelem
Hanvui zalem gadd nillem
dixttavean bhettlem hanv
mhojea raj kunvra.

Nillem nillem sounnem ek
ailem mhojea dara"

(How blue the bird
The bird that came
To my house one dawn.

It tinkled its anklets
Its anklets of gold.

The blue bird with its wings
My heart did touch
My life did put on
Dazzling hues of blue
And Lo!
In the land of dreams
My prince I met.
How blue the bird
The bird that came
To my house one dawn."

Here we catch a glimpse of the poet's delighful dream suffused with the magical mystery of nature.

The title poem "Paimzonnam" undoubtedly is his most popular poem. The poet gone old remembers how his beloved used to come under the baniyan tree for the tryst. Follows an idyllic description of the place and an evocation of their meeting. Borkar endows nature with the intensity of human life:

"Tea disa voddakodden goddod tinsanam/ Mond. mond vazot ailim tujim go paimzonnam/ Moun poddlem soglea rana Xirxirun thambli panam/ Konvlli zag aili tonna zhemtam zhemtana - Tantlem kaim nul'lem az/ Soglea jinne ailea sanz/ Tori-i oksomat

tujim vazti paimzonnam." ("On hearing the jingle of your anklets/ The whole forest became silent/ the leaves stopped fluttering, the drowsy grass softly awakened from its slumber.") The poet soon realizes that ("Nothing is left now of that evening; evening has crept into my whole body and still all of a sudden the anklets jingle.")

For the wealth of imagery, the haunting music of words akin to the tinkling of anklets and the expression of the inexorable feeling of the flight of time, the poem is a masterpiece of inspiration and verbal skill.

"Sasai" (Divine Presence)(1980) comes twenty years after 'Painzonnam" (Anklets). Like 'Painzonnam', "Sasai" also contains poems, varied in form, theme and content. There is, however, a marked difference between the first collection and this one. `Painzonnam' contains poems written before the liberation of Goa in 1961, while 'Sasay' contains poems written after the liberation. The change in the tone of these two collections is significant. While the poems in 'Painzonnam' are full of hope for a better future and faith in Goans to break their chains and forge their destiny, those in 'Sasay', depict a heart-rending despair at the state of things after the liberation. In 'Paimzonnam' the poet had sung :

"Goans we are seven lakh strong/ A new age we shall forge/ The stifled hymns will burst into a full throated chant." The poet is sadly disillusioned after the attainment of freedom. Though political freedom is there, the mind is not free, economic inequality, social injustice, crass illiteracy stalk the land.

In the poem "Swatantria nhoi, Swatantria nhoi", (This is no Freedom): "Prannak kxoi, budhik bhoim, faleank zoim kalchich voim/ ailam tem swatantria nhoi, swatantria nhoi"..."Pott hich zoim ek nixtta/ tiag koxttanchi kuchextta/ Jiv aslear khain bhikechem/ hoch zoincho digvijoy." (Where the soul is decrepit, the mind is full of fear, where to-morrow is hedged in by today, the freedom that has come is no freedom; no freedom...Where filling the belly is the only ideal / Where sacrifice and work are looked down upon/ Where the only heriosm is to save one's skin and live on begging, the freedom that has come is no freedom"). But Borkar does not give up hope, he has faith in Goa's destiny. He says "Zagi zalea

Goemchi sasay/ Ietlo bhar, ietlo bhar/ Dhol taxe boddoi, boddoi/ Mar xensar, mar xensar". (The spirit of Goa is awake, some body is sure to incarnate it. Beat the drums, throw on him grains of holy rice"). This poem which has the vigorous rhythm of drums and which vividly creates the atmosphere of intense religiosity during a temple festival is the symbol of Goa's awakening.

The poet waits for a superhuman leader possessed by God who will set things right, "Who knows!" says the poet, "That may be you".

This collection contains a string of small poems significantly entitled 'Chanvram' (Blossoms). They are thoughts in pithy verse,picturesque and telling. Here are a few extracts:"Bees and birds come while the blossoms are on the tree, when they dry up who cares for them?" "People rush forth to snatch the flag from a moving chariot. Flags are otherwise merely rags and sticks". "Without Sudarshana who would listen to the Geeta on the battlefield?".

Some of his poems have an unmistakable auto-biographical note. He addresses thus in touching strains his sons gone abroad:

"Zori-i ami aslim pois/ Jiv amcho tujech sorim/ Sukhant pasun tuje iadin/ Amchea dolleant dhukham zhori." "Tumi dogui put mhollear/ Mollbantle pankhtte mhoje/ Tumchea dhirar, tumche axer/ toltam atthui dika vojem". ("Though we may be very far, our heart is with you, Even in our happiness, when we think of you, from our eyes flow fountains of tears." "You two sons of mine are my wings in the sky, with you as our support, with you as our hope, we shall bear the weight of all the eight cardinal points").

'Sasai' also contains some charming songs for children with lilting folk dance tunes, captivating alliterations, puns and delightful nonsense. Here is the song 'Nachta Mor': "Nachta mor altoddi/ Paus poddta poltoddi/ Ddoranv ddoranv gait bebe/ tollier khelltti talgoddi/ ...Lokam sukam lakh di/ Mhaka ekuch pank di/Pustokant mhojea mora/ Nanv tujem ranv di/" (The peacock is dancing on this side of the river/ On the other it is raining/The frogs are singing aloud and dancing on the shore of the lake...let the people have thousands of pleasures/For me one peacock's feather is enough

O peacock, let your name remain in my book).

And here is the song "Kavllea, Kavllea":"Kavllea, kavllea, khoim re gel'lo?/ Gel'lom pollounk xar/ lede begim ailo koso?/ Modinch zalo far/". (O crow, O crow, where had you been tell me/ I had been away a city to see/ Why did you return so soon, pray? I heard a cannon shot on the way").

And this charming song on the cat:"Ago, ago Bilu" "Ago, ago Bilu, tuka sang kitem zai?/ Toveavelem nustem ani dudaveli sai". (Cat, O Cat, tell me what is it you wish/ Cream from milk and from the frying pan, fish).

Some of the poems in this collection were written during the anti-merger movement. There is a ring of righteous anger about them.

The poet committed to the preservation of Goan identity and the independence of Konkani language boldly expresses his resentment over the attempts made to merge Goa into the neighbouring state, in words which at times tend to be bitter.

In the poem "Zogi" he warns his brother: "The Jogi has come from beyond the ghats with amulettes and strings. He will give you a few grains of maize and take your jack-fruits and mangoes. The Jogi has come from beyond the ghats, he asks to break your walls. Beware, brother, beware he will ask for the holy Shaligram from the sactuary of your house."

And he strongly rebukes his brethren thus: "Nakh ami paunner kaddlam/ Ghalat tumi lanch/Mhonnxat tumi tich ami/ Mhonnun amchi bhas." (We are auctioning our nose (self-respect). Bid as you will, whatever be your language, we shall say it is also our mother-tongue.)

'Sasai' which was crowned with Sahitya Akademi Award in 1981, contains, however, a few poems of dubious merit. But a poet is to be judged by his best. 'Sasai' contains some of the best poems of poet Borkar and some of the best poems in Konkani.

It is a significant fact that while the bulk of his Marathi poems are love poems, comparatively, a considerably large number of his Konkani poems breathe the spirit of patriotism and revolt. You need only to read his poems: "Sat Lakh Goenkar", "Goenchem nanv

vhodd korun", "Nak ami paunner kaddlam", "Ailam tem Swatontria nhoi", "Zagi zalea Goenchi sasai" and "Santerecher Bhar". He was closely and vibrantly in tune with the political aspirations of the people of Goa and could voice them with vigour, fervour and wrath only in Konkani, the language of Goan masses.

His Konkani rendering of Bhagavadgita "Gitai" (1960) follows the same rhythm and metre as the original Sanskrit and with the same number of verses. This feat is all the more remarkable when one knows that Sanskrit is a synthetic language rich in philosophical terminology while Konkani is analytical.

His 'Vasavadatta' (1973) which is a rendering of Shri Aurobindo's work, is good in parts. It is partly in verse and partly in prose, which considerably lowers its value as an integral verse poem Borkar has not been equally successful with prose translations. His 'Paigambar' (1973) is a rendering of 'Khalil Gibran's "Prophet" Though the translation is faithful, it fails to convey the vigour and imagery of the original. His Konkani rendering of Dharmanand Kosambi's "Bhagvan Buddha" leaves much to be desired. It is almost a word to word translation and the language shows a singular lack of Konkani flavour.

In 'Bhaja Govindam' (1973) Bakibab has successfully carried out the wager of rendering into simple Konkani verse, the well known poem of Shri Adi Shankaracharya.

Borkar's forte is his diverse sensibility, his multicoloured imagery and the close affinity he establishes between the meaning and the music, and the effortless ease of his style. He has been eminently successful in giving body to sensuous experience. The poet is primarily concerned with himself and his innermost experiences. His poetry hovers on the borderline between expression and communication. It is to be emotionally felt and not so much as intellectually apprehended.

Bakibab is in love with life in all its joy and its sorrows too. He says: "Dukh konna chukona/ Sounsarachi tapa nastana purva punnia pikona". (None can escape sorrow, without the scorching heat of life, deeds do not come to fruition). Bakibab is the most modern of classic poets and the most classic of modern poets.

He has given a new content, a new spirit to poetry without trying to break or twist the traditional form of poetry. He exploits to the fullest rhyme and rhythm, colour and meaning. Bakibab is an important link between the old and the new, between Bayabhav's poetry and contemporary Konkani poetry. At times sensuous, at times meditative. Bakibab exploits all the possibilities of the word and steadfastly refuses to reduce poetry to a mere visual arrangement of unpoetic prose. Bakibab was a multifaceted genius. He was a poet of the people and a poet of the individual, a poet of partriotism and a poet of nature, a poet of the body and a poet of the soul. Do you perceive any contradiction in this? Let another poet, Walt Whitman answer: "I am the poet of the body/ And I am the poet of the soul/ Do I contradict myself?/ Very well then I contradict myself/ I am large, I contain multitudes".

Bakibab contains multitudes. He is a poet of Goa and a poet of Maharashtra. He is a poet of the visible and the poet of the invisible. But though his eyes were ever lost in some distant dream his feet were firmly planted on this earth. Bakibab was a rare phenomenon in this respect. He struck the right balance between the ideal and the practical...between the life of the spirit and the life of the body. It may be mentioned that Bakibab was awarded Padmashri by the President of India in 1967 and a tamrapatra for his meritorious services to the cause of India's freedom. In his speech at the award receiving function of Sahitya Akademi he says: "I feel that it was my good fortune that two things fascinated me the most since my childhood. They were, the play of life in its myriad forms, and the magic and music of words unfolding its essence. I viewed them both with wonder and reverence and contemplated their play and interplay with infinite interest. I soon realized that they inspire and shape each other for nobler ends and wider realization. Charmed by their beauty and truth, in my own way, I tried to explore their depths and in doing so I found my path to my own hidden depths. Because I love life abundantly and took up the challenges it threw, my insight grew into it, and my sympathies got broadened and I could feel the Divine Presence in everything I dearly loved."

"To love life boldly is an uphill task, full of unexpected difficulties, and to voice its promptings, honestly and aptly in creative expression, is equally hard. But I always loved it as the best form of spiritual quest. To be truthful to it has been my only commitment, and inspite of all heartburns I went through in the process, I have found it the most rewarding."

'Sasai', the title of my book, textually means 'Divine Presence'. I have given expression to its thrills as best as I could and I hope it carries Goa's voice with that of mine."

Bakibab does not 'experiment' with poetry, he lives it. He lives with it, he lives in it.

Kakasaheb Kalelkar says about Bakibab's poetry, "It was only when I heard some excellent Konkani poems by poet Borkar at Karwar that I realised the power of this language which expresses the best, nicest and subtlest thoughts of the people."

A great poet belongs to the world. Bakibab belongs as much to Goa as to Maharashtra. He breathed his last in Pune, the cultural capital of Maharashtra. Some of his ashes were scattered in the river Mandovi.

Along with love and nature, Goa and Konkani are the recurrent themes of his Konkani poetry: His poem, "Goem amchem mullpith, Konkani amchi bhas" (Goa is our homeland and Konkani is our language) has the distinction of being sung as a prayer-song at Konkani cultural festivals.

When he writes about Goa, he writes with the fullness of his heart, and with all the hues of his rainbow coloured pen. He says in his Marathi poem: "Mazhya Goveachea Bhuminta/Yete chandane mahera/Olavatya lochanamni/Bhete akasha sagara/Mazhya Goveachya bhuminta/Trunim sumanache gandha/Siddha kunabyachea tonddi/Shuddha/soundaryache veda". (In this land of mine, in this land of Goa, the moonlight comes full, like a bride returning to her father's abode. Here the sea meets the sky with eyes wet. In this land of mine, in this land of Goa, flowers blossom on the grass, on the lips of our Kunbi sages burst forth Veda hymns of beauty.)

LaxmanRao SarDessai (1904 - 1986)

Known chiefly as a prose writer, has tried his hand at poetry in his old age. Laxmanrao has evolved his own poetic technique. He wrote a few verses but with an Internal rhythm suited to the subject and the mood. Though he mostly wrote in prose both in Konkani and Marathi, the poetic muse flowered in the late years of his life. He wrote poetry in Portuguese as well as Konkani. He used free verse and seemed to give more importance to thought than to rhyme or rhythm. Some of his poems are highly philosophical as befits old age but they lack neither vigour nor vitality of youth.

In one of his poems he chides his wife "Usot, angttio usot-/ Bondram usot/- sangxi usot, usot pettul-usot pettaro - Rat dis usot, usot!"

(Rummage, Rummage-rummage the strips of cloth, rummage old clothes. Open the box and close it, Open the trunk and rummage and rummage).

Ramchandra Narayan Naik (1901 - 1982)

Ramachandra Narayan Naik, a contemporary of Shennoi Goembab and a close associate was an ardent defender of the Konkani cause, his translations exceed his original work. He has translated into Konkani verse Christ's Sermon on the Mount, Tagore's 'Gitanjali' and 'Stray Birds'. He excels however in prose. He has to his credit a fine biography of Shenoy Goembab (Sahitya Akademi).

ManoharRai SarDessai (1925) (From notes and comments provided by Madhav Borkar)

ManoharRai is undoubtedly one of the greatest poets in Konkani. He was initiated into the realm of literature by his father Laxmanrao SarDessai who was a short story writer of rare merit both in Konkani and Marathi. Although most of the Goan writers of his generation wrote in Marathi, SarDessai chose Konkani, his mother-tongue, for his language of literary expression. Occasionally he does write in Marathi, English and French and his literary

works are published in the prestigious journals and periodicals of the respective languages.

SarDessai has been a potent influence on Konkani poetry. Especially, a host of poets of the present generation came under his influence. This becomes ample clear when one reads the poetry of Jess Fernandes, Alex Goes, Mangesh Mantravadi, Shantaram Warde Walavalikar and many others. This is mainly because Sardessai's poetry has great ease and freedom. Moreover, it has the rhythm of living speech. He has virtually shaped the poetry of a generation of poets which is not small an achievement of his poetic genius.

Having had a brilliant academic career with first class first in B.A. and M.A. examinations, Sardessai was awarded scholarship by the French Government for further studies in French language and literature. His stay in France for six years (1952-58) proved to be a turning point in his career as a poet. Being away from Goa, he was inspired to write poems full of nostalgia for his motherland which were later compiled in a book with the title "Goenya Tujea Moga Khatir" (1961). This book of poems depicts kalaeidoscopic variety of Goa's natural beauty and a deep sense of belonging to his motherland which was then in captivity. This is reflected in many of his poems. To cite an example:

"Land of cattle and of pastures green
Thirsty is my Goa for a drop of milk
Fertile land, land of paddy fields
My Goa goes begging for a grain of rice.

My Goa is suffering
My Goa is hungry for a whiff of fresh air
My Goa sweats blood on the cross of the Portuguese."

These feelings further deepen in a poem like:
"Tujea mukhar Sultana".
"O enemy, roll your eyes
Fire cannon shots
But I shall never kneel before you.

If you wish to saw me
You will have to saw me erect
For, I shall never bow before you."

Though ManoharRai has spent many years of his life in cities, he has a deep insight into country life. He vividly expresses the simple joys and sorrows of rustic life with his observations keen and correct. He charmingly paints every beautiful and fascinating aspect of country life. He thinks he can have a better 'darshan' of the Almighty God in the village. At urban worshippers of Mammon, he scoffs thus:

"Make ye statues of gold and diamonds
In the dark sanctuaries to keep
Not for me this gold, nor these diamonds
Modest clay is enough for me
The clay from my village field
To make images of my God Almighty
Whom I see everywhere."

Like all great poets, ManoharRai was influenced by the conditions of his times. He has enriched the language with new, expressive words and popular idioms and proverbs. Before ManoharRai, all those who wrote in Roman script, especially Christian writers, wrote in one way, whereas Hindu writers, most of them, writing in Devanagari script (in Goa) adopted a different style. ManoharRai established a common bond between the two communities by using a common language understood by all. He started using words in disuse and coined many new ones.

SarDessai has written short poems running into not more than five to seven lines. Two collections of such poems have been published with the titles "Zayo Zuyo" and "Pisollim" (Sahitya Akademi Award, 1980). These poems are written with uncommon economy and precision in expression. They generally comprise of a thought or fancy which has capacity to catch the imagination of the reader. They are intimately personal utterances:

"You clipped my wings/And now I know how heavy life can be "Or" Only one night you touched me with your honeyed lips/

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And all my days have now become sweet."

"When I go in search of myself, people say I am going astray".

"What do I care if I don't have a house of my own? I have built all my world on this page."

Simplicity of expression and their rich poetic content have gone together to make them popular with the readers and also with most of the Konkani poets. A poet of high stature like B.B.Borkar unhesitantly acknowledges influence of these poems on him because they inspired him to write poems of the same kind: "Chonvor".

SarDessai has written some of the finest poems for children in Koṅkaṇi. His long poem "Bebeanchem Kazar" became popular with children because of their catchy rhyme and rhythm.

With the liberation of Goa, a new era dawned in the socio-economic life of Goans. But the poet's cherished dreams were shattered. This finds reflection in his book of poems 'Zayat Zage'. Although most of the poems in his book have a didactic intent, they hold mirror to the prevailing situation. His another poem "Hi Lokshay" so also his poems such as "Hundranchi sabha", 'Ailo Pol', achieved great popularity because of their social content. Such poems made Sardessai a poet of the masses, a 'Lok-Kavi' in the true sense of the term.

Prof. Armando Menezes rightly says of him: "The poetry of ManoharRai Sardessai goes straight to the heart of the people. What is more, it goes straight to the heart of any Goan, however sophisticated and denationalised, who has just enough Konkani to follow its meaning."

R. V. Pandit (1917 - 1990)

Bringing out on the same day (26 January 1963) five collections of poetry: 'Ailem Tashem Gailem' (I sing as I feel), 'Mhojem Utar Gavdyachem' (I speak like a Gaudo), 'Urtolem tem Rup Dhortolem' (Whatever remains will take form), Dhartarechem Kavan (The song of the Earth) and Chandraval (The Moon-The Moon). R. V. Pandit came as a powerful gust of wind breaking the

age old shackles of rhyme and rhythm and creating a new vocabulary.

His poetry is rooted in Goa, in the Goan soil, in the rustic Goan speech, coarse but picturesque, vigorous but rhythmic.

Like the coconut tree, tall and solitary, brooking no rivals and resisting storms, he spreads roots deep down into the earth. The poet says: "Sway, palm-tree sway, sway, palm-tree sway: Dear Wishing-Tree of Goa's poverty. Sky lifting pole; Embodied shape, of our desire, our hope; Your smiling face of Goa's soul."

In Pandit's poetry Goa lives with its swaying palm trees and its tamarind trees, with its rice fields and salt pans and of course with its 'Goans' :

"O Man of Goa
Like a Jack fruit thou art;
In whom, beneath
Christ's thorns wreath a loving heart
Doth beat, juicy and honey-sweet, jack's pulp,
O Man of God
Is thy true part."

Many of his poems are not merely to be read in silence but loudly recited; for there is in them some thing of the folk song, its repetitive strains charasteristic of all folk poetry. Listen to this song of the salt-pan workers which leaves a bitter, salt taste in our mouth, and a lilting rhythm in our limbs:

"The year's first salt
Today is ready. Go send glad days
To everybody! Come one, Come all,
Come to our New Salt Festival.
The Zamindar's orchards their fruit will yield;
And crops will fill the Community field;
Each shall be happy, the zamindar,
Priest, publican, clerk and mamlatdar, the boatman, the toddy tappers,
And they who come from the ghat-land far away,

shall be happy and gay.
And you? To you,
Salt-man, what shall the future bring?
I'll work, and I'll drink, and I'll dance, and I'll sing.
Zingche Zingay, Zingche Zingay."

He can be poignantly sarcastic as in 'I'm Minnow, the king of fishes' wherein he exposes the stupid self-satisfaction of the bloated egoist.

"Aha! I'm Minnow, the Leaping King of fishes!
I reign in the pond of Zamindar Vithal.
Like Indra among the Gods
Or the Moon among the stars."

He can also creat meaningful epigrams in verse.:

"Before the inner falsehood,
A smiling curtain hung;
We see the mask of pearl teeth,
But not the poison-tongue."

"A burning flame
Treats all the same;
Touch it with love,
Touch it with ice,
Your hand will be burnt,
Because fire is fire!"

There are, of course, softer strains in Pandit's poetry. He handles the theme of love with exquisite charm and skill.:

"Today, by the well, a crow was cawing;

And, the whole courtyard strewn with our "parijats". Sweet blossoms fell. What do they say? That you will come. My man today. I think the "aboli" flowers pinned in my bound-up hair, laugh in delight; And see! this bodice that I newly wear against my breasts, it strains, how tight!"

"Now the long lonely hours are over;
And you shall come,
My man — today;
My dearest man
Today!"

His devotion to poetry and to the language of poetry, made him love all languages and it was his magnificent obsession to make accessible his words to the speakers of all the languages of the world. Thanks to him Konkani poetry has touched distant shores and distant hearts.

It is difficult to understand and appreciate his poetry unless one reads his words of caution:

"When you read my verse, Look not at the lines / Those jagged lines / But see the sense within / Ignore those features quaint / And scan the pictures that they paint/".

Some of the poems in his "The Roaring Sea" (Sahitya Akademi Award 1979) are rich in content and beautiful in form: "The sea is roaring:/Hark!/ The sea is roaring/In each wave's beat/ Behold God's dancing feet, God's dancing feet;/Behold!/God's dancing feet" "Come thou as wave/To me/And I/As oar will sport with thee/"Beneath full moon/wave calls to me/Winks her eye,/ Points her finger/To the moon on high/."

Pandurang Bhangui (1923)

Leonardo da Vinci calls the poet, "The painter of the invisible". Pandurang Bhangui is such a poet. He paints the world within and paints it with images taken from the world outside, from the world of the concrete. In order to follow him, the reader has to move constantly from the abstract to the concrete and vice-versa, on the tight rope of words. Bhangui uses words that are stretched tight and taut and that vibrate with feeling and meaning. His poetry is, therefore a challenge to the reader. He attempts to trace in a poetic language the poetic soul of the universe. Bhangui is a poet and a philosopher. The Portuguese poet Fernando Pessoa says about himself: "I am a poet animated by philosophy, not a philosopher with poetic faculties. I like to admire the beauty of things and to trace the poetic soul of the universe."

These words that Shri Bhangui quotes, apply in a fitting manner to the poet of "Odruxttache Kolle".

Though his poems were first collected in "Dixttavo" (Vision) (1972) Pandurang Bhangui is a veteran poet, belonging to that

generation of writers who had just started writing in Konkani after the example and precept of Shennoi Goembab. Bhangui is a poet of solitude. He often quotes the Portuguese poet, Fernando Pessoa: “Ser poeta não é uma ambição minha; a minha maneira é de estar sozinho. (Being a poet is my way of being alone). For Bhangui, poetry is not action but introspection. In this he is different from the committed poets of the younger generation for whom words are acts with which to change the society and the man. Turning his eyes within, he reveals through his poetry a wealth of inner experience which can hardly be seized but is dimly felt. Bhangui's poetry is both a symbol and a mood. His images are complex and his rhythm varied. Some of his images, however, are strikingly suggestive and richly sensuous.

The poet says: “Tortuous is my way and endless/The stones do not blossom into flowers/Do not make my path fragrant/I sowed the seeds/And they sprouted/I reaped the ears of corn The corn was grainless, empty”.

The theme of his poetry is himself but he transcends himself to embrace the world: “The window of my eyes/Has the horizon for its limit/My mind has become the bubbling sea/And the entire vast universe is too small for it”.

His poem ‘Sanvlli’ (Shadow) is an attempt to catch the elusive reality by means of words turned into a fine art.

"On the smooth sky / I descry / An image sculpted / It is my own shadow / My hopes are now blossoming forth / Into buds / The sky looks at me / With its thousand eyes / And this earth bears its million pains / Slowly does the night rise./"

Shankar Ramani (1923)

Shankar Ramani who has left his distinctive stamp on Marathi poetry, started writing with greater frequency in Konkani relatively late. His collections of Marathi poetry ‘Abhal Vata’ (1927), ‘Katarvel’ (1950) and ‘Palan’ (1979) have placed him in the front rank of Marathi poets. His Konkani poems are collected in ‘Zoglachem Zadd’ (The Tree of Lightning) (1987).

While his Marathi poetry is primarily of an introspective and meditative character, his Konkani poetry is more descriptive. Vivid sketches of Goan rural life abound in his Konkani poetry. In his poem 'In my Village' he descibes his native village with images taken from nature itself. We can also feel therein the town-dweller's longing for the charm and freshness of rustic life.

"In my village/ Countless mangoes has my mango tree/Like the countless children of the peasants of my village /...In this small village of mine/ Pluck a few dreams/ Let your worn out, tired existence / Put on hues of a new life /

Ramani quotes Robert Schumann: "The poem should be like a bride in the minstrel's arms: Free, happy and entire". Ramani's poems are to a great extent, free, happy and entire.

While Ramani's initial Konkani poetry was mostly descriptive it becomes introspective with the passing of time. In 1962 he wrote:" Wind and storm and lightening in the clouds. The monsoon sky is pouring down its watery wealth. My bright green dream feels cosy in your warm embrace. Let the wind carry away this nest of mine. I shall pluck all the tiny bits of my broken life beneath the shadow of my green green dream." And in 1983 he writes: "There is a mirror in front of me. For a long time I am admiring myself in the mirror ... and now my ecstasy has become a mirror, and the I in me looks at the I in the mirror. Finally who is real? I or the mirror?"

And this one: "At high noon, I have closed all my windows and made my house dark. And in the room of my heart, I am sitting alone in the corner."

And in this title poem you can feel the intimate relation between the lightning tree and the poet :

"The tree of lightning in the vast expanse of the sky. Now hide all the wealth of light in your eyes. Look how this tree shines and burns in bright flashes. Before it is turned to ashes, discover yourself".

Here is an apt pen-portrait of a poet :

"He is a poet/Lonely, solitary/Day and night, he looks at the patch of the sky/ That he can see/ Through the window of his

dilapidated house./ He is completely mad/ But at times when his window/ Turns into a blue sky/ The birds of the infinite/ Sing him a song of diaphanous light/."

Some of his verses are appealingly sensuous : "It rains stars. The night takes a full bath." "The whole month of Shravan has the fragrance of Jasmine flowers of Mardol." Ramani can at times be naughtily satirical as in his portrait of a self-satisfied government servant' Bhutebab'.

Yeshwant Kelekar

'Punzailelim Onvllam" by Yeshwant Kelekar is a collection of songs composed mostly for All India Radio and sung by All India Radio artistes. They are, of course, primarily songs in which rhyme, rhythm and alliteration are more important than words or the meaning of words. The theme of these poems is familiar. Perhaps, the best poem of this collection is this prose poem:

"On the bank of a stream there was a Bakul tree,
The bakul flowers were falling, some were falling
into the water, some on the ground.
I was collecting a few flowers for their fragrance
When the bakul flowers started dripping from my pen,
I think it was in 1953.
As I was collecting the bakul flowers from the bank of the stream.
I did not collect the bakul flowers and weave them on a string.
I collected them only once,
But the leaf on which I collected them was torn
And they fell on the ground."

Yeshwant Kelekar is a thorough craftsman in the art of making songs. They may not all be good poetry but some of his songs are; for example his song No. 9 is a beautiful erotic poem:

"Meklle kele kens kiteak re soddun
ghali vennii/ Sadamch polloitam tuji
Mostonni oxi jivgheni"

(I had just made my hair into a plait, well, you undid it, you always kill me with your violent mischief.)

Abhijit (Vaman SarDessai) (1923 - 1994)

Abhijit was a poet of older generation with a thonough grasp over his idiom and impeccable in the structure and composition of his poems. Though turned diplomat he has the heart of a poet. He uses the choicest and the aptest words to express an idea or a mood.

He was a freedom fighter and was in charge of the clandestine radio-station that announced news regarding Goa's freedom struggle His poems do express his resistance to foreign domination, the love of freedom and the love of Goa. The poem "Disbhor laglam thoinsor dhean" (At every moment I think of that land beyond the blue hills) is intensely hostalgic. His poems are well polished, chiselled. One feels the sure hand of a skilful craftsman, deeply involved in his art and yet detached from his work. The sureness of touch is at times marked by a certain lack of spontaneity.

"Ubar tuzo khuris ani/tank tuji vatt/Kantteancho mukutt matheak, paim-ank khoddea thatt/" (Lift your cross and walk your way with the crown of thorns on your head and the ornaments of chains on your feet).

"Dekh fantea para pelean/Dhogdhogta homkonn/Kall khan'chean uzvadd uzvaddak... (Look beyond the East/there the sacrificial fire is burning bright, and through darkness gives a form and a contour to the dazzling light.)

Abhijit is at times introspective: "Without words and rhythm, mine is the story of solitude. Silent is my sorrow like the nameless wild flower in the forest."

Nagesh Karmali (1933)

Having spent his youthful days in fighting and writing against Portuguese domination and passed many an anguished night in the dark prison cells of the colonial rulers, Nagesh Karmali now wages a relentless war against social injustice, inequality,

ignorance and hypocrisy. Although his polemic prose has clarity vigour and conviction Nagesh Karmali excels in poetry.

The poet says: "Poetry has visited me in several forms sometimes soft and silent, at times troubled and all at ease, a times roaring destruction like the invading waves. My poetry ha: kept me company for the last thirty years. With me she has seer closed dark cells and breathed freely the air of freedom." The poe dedicates his collection of poems "Zorgot" (The High Tide)(1979 to his "Comrades in Arms in this Age of Revolt".

Ever gasping for the air of freedom, Karmali's poetry, in spit of its many faces, is primarily a poetry of revolt: "When th awakening came, the words became fire. A new struggle gaine strength, the near and the far became rebels."

"Men look alike. But who is a poet? When your blood drippe the world knew who is a man and who is a stone. When your word came out then the world knew who has a language and who i dumb."

Committed to socialism, he thus defies the capitali oppressors: "Search me, pound me, wring my limbs if you will, trea on me, drink my sweat, take my blood, dip your brushes in m blood and paint your huge palatial buildings."

And thus he pinpricks those who never take sides in th struggle against oppression and who always sit on the fence: "W always stand on the threshold, sometimes awake, sometim quiet, but we never quit the threshold."

The poet is always under tension, always boiling: "Plea wait for a while. Don't touch me, don't disturb me at this mome I am boiling. Wait for a while." And he feels rightly proud as a ma as a poet, as a fighter for freedom: "The lamp was lit here becau we were born."

His poetry, serious in all its intent and purpose is not witho its lighter side An astronomer says: "When I count the stars the sky, my numbers lose their way." Making you lose yo numbers to find the stars, is perhaps the function of the poet. N that the poet is not aware of the sad realities of life: "Such is life. Spending is more than earning. Too many dramas. In the nig

sky only one moon and too many stars."

"Sanvar" (1979) is his next step in the poetic path, as firm and purposeful as the previous one. The word Sanvar derived from Sanskrit `Samhar' has not exactly the same connotation in Konkani as in Sanskrit. In Konkani it means something like `the spirit of destruction'. In the words of the publisher these are the poems of a poet whose poetry took shape as he struggled through the sea of life. The life or for that matter, the poetry of this poet knows no ebbtide, it is always full to the brim brewing the storm of revolt. The words of this poet are like foamy tongues of waves flooding the banks and yet fertilizing the land that they leave behind. These are the words of revolt so that peace might follow... young in spirit, young in blood, here is a poet of angry youth. His words conceal a violence so overwhelming that they seem to be crushed under the weight of an inexpressible emotion. At times, however, the pace slackens, the poet seems to pause for a while to look around and ask repeatedly the same pertinent question. No one seems to answer his question, things remain shamelessly the same and the poet finally appeals to the great Deluge to come and devour every thing. "O Deluge! let your reign come, let your force increase a thousand fold, lashing, crashing, foaming forth your own words."

In 1992 Shri Nagesh Karmali won the Sahitya Academi award for his collection of poems entitled :

"Vaunshakullachem Dennem" (Our debt to our Heritage).

Prakash Padgonkar (1948)

Prakash Padgaonkar is both a poet of nature and a poet of the man. He is a lyric poet as well as a philosopher. His first collection of poems "Uzwaddachim Pavlam" (Luminous Footsteps) (1976) contains songs as well as descriptive poems of nature. His second collection "Vascoyan" (The tale of Vasco Town)(1977), is a realistic description of the sorrows and the troubles of the dwellers of the flourishing port of Vasco da Gama after its rapid, unplanned and senseless industrialization. The poet's observing eye sees the agony of the suffering humanity of Vasco and the ugly wounds of a town that was once clean and beautiful. Vasco thus becomes

a symbol of all the modern towns condemned to be victims of dirt, disease and death in this modern age of rapid urbanization.

Prakash Padgaonkar's poems in 'Hanv Monis Asvathamo' (I am the man Ashvathama)(1985) which won Sahitya Akademi award (1986) deal mostly with the human condition. The title poem recounts the solitude and sorrows of the mythical hero Ashvathama, the son of Dronocharya, the General of the Kauravas. Blessed with immortality and extraordinary powers, he roams about endlessly, aimlessly, carrying in his head a running wound.
The poet likens the fate of the modern man to that of Ashvatthama:

"I am Ashvatthama.
I have a mother and a father, brothers and sisters
Yet I am alone and lonely
Like an island in search of itself.
I make machines go, I make the fields and groves fertile
I give shape to the society around me
And strut about proudly in the world.
I exist everywhere
I am Ashvatthama
I do not know myself, nor do I know the purpose of my life.
For ages I have been roaming about, confused
On the sandy paths of Time
Bearing the pains of eternity
Searching for a balm to soothe my desperate wounds
I am the modern man
I am Ashvatthama."

The symbol is apt and touching, but in Padgaonkar's poetry, expression lags behind the idea. In 'Suriachem Dukh' (The sorrow of the Sun), the poet imagines that the Sun is unhappy, for he cannot know what darkness is. the Sun says:

"On my life there is a curse of light.
That's why I cannot see darkness.
I don't know what darkness is
I have no idea about the depths of the sky."

In Padgaonkar's poetry, the world outside always goes hand -

in hand with the world inside. Here is a graphic description of a silk-cotton tree replete with emotional overtones:

"The silk-cotton of the cotton tree, tormented, floats in the air like the moments squeezed from the heart of a sorrowful life."

Padgaonkar can also be subtly satirical as in this poem on the hospital:

"The hospital is like a market-place where the sick and the ailing meet. All the diseases are clad here in the same uniform. Who is the landlord? Who is the beggar? Who cares here for caste or creed?" Padgaonkar, however, is an optimist :

"I am a bird.
Since time immemorial
I have been flying with wings outspread
Carving gem-facts on the Time-Space macrocosm
In the midst of noisy machines,
In spite of the holocaust wrought by weapons
I am a bird unaffected by decay and death."

Padgaonkar is painfully aware of the contradictions in man's behaviour. His actions belie his words :

"These very hands of mine extended forward
Wage fierce wars raising loud war-cries and shouts.
And let rivers of human blood flow freely!Likewise, cradling with glee
Globe-shattering hydrogen and neutron bombs,
They deliver sweet sermons
On the need for mankind's survival!"

Though Padgaonkar has not yet acquired the rich and picturesque vocabulary of an artist, he has the heart of a poet and sometimes his pen follows wherever the heart goes.

Ramesh Veluskar (1947)

Like R.V. Pandit, Ramesh Veluskar hails from the village, Palem. But while R.V. Pandit describes in a bold rustic language

the plight of the peasants, Veluskar's poetry is a hymn to nature, to universal Nature. Here, Man is almost absent. This glaring difference in the points of view of the poets sprung from the same soil is perhaps symptomatic of the gap between the two generations. The rebel farmer loudly voicing his defiance against the tyrannical landlord is replaced by the singing tree. The concrete reality gives place to an alluring symbol, "What does the tree mean for the poet?" The poet says: "I think the tree represents maturity in man. The tree stays at one place. It does not wander. It is stable. The mature man never drifts from his ideals. Man grows because of the tree. Man is happy because of the tree. The tree is every thing. The tree is God. The tree is love."

In 'Morpankham' (Peacock Feathers) Veluskar shows a rare originality of talent and technique. Like peacock feathers, his poems are delicately colourful, soft and light to the touch. Rustic without being rough, his poetry is highly musical and suggestive. Veluskar has a great sense of economy. With a few bold strokes he deftly evokes rural life and its nature. Veluskar, a child of nature, knows this nature closely, intimately, can express all its changing colours.

In Veluskar's poetry, the tree becomes intensely human, human also the elements that nurture and torment the tree.

> "On that open field
> At noon, the Wind caught hold of
> The silk-cotton tree
> Hugged it, squeezed it
> without shame or fear
> And went away."
> In contact with the tree, the poet himself becomes a tree:
> "My hands have roots
> My feet have roots
> My head has roots
> In the belly of the Earth now
> I have fruits
> I have fruits." (Mati-p. 25)

The dominant theme of Valuskar's poetry is nature : earth, water, light. It is in no way the nature of a specific region. Though there is mention of trees, flowers, fruits, they are not necessarily Goan flora. The concept is more mental than visual, more symbolic than concrete. this gives Veluskar's poetry a certain unsubstantial character, a disconcerting vagueness. But this creates an enticing poetic atmosphere, and it leads the reader into labyrinths hardly familiar. Some of the word - pictures seem to be drawn with musical notes as colours, they are vibrant yet vague. Unknowingly, the poet expresses the secret of his poetic art in the poem 'Kshann-Chitram'.

'And unknowingly, in the field of the sky, rises a glittering city of stars and from the distant green hill flows the sweet song of the cuckoo. I hold all these pictures in my embrace and my words turn to songs."

Songs they are with a variety of verse patterns and rhythms. They appeal more to the ear than to the eye.

Veluskar's poetry is not simple. Firstly, because he uses words which are unfamiliar to the common reader; secondly, because he coins new words at will, and thirdly because he makes compound words: Many a time you are stuck up, because the meaning of some words is not clear and you feel you are lost in an unknown forest with no clues: Many a time he takes the liberty to coin new words with entirely new connotations; this boldness befits a poet (Nirankushah Kavaya) but Veluskar strikes his own path though often slippery. It is right now difficult to assess the worth of Veluskar's poetry or to judge or appreciate it in the context of Konkani poetry in general or Goan poetry in particular. It can however he asserted without doubt that Veluskar's poetry stands apart from the rest and that it bears an unmistakable stamp of his talent.

Surprisingly, this poetry seems to make almost a complete break with the immediate past. It has no social or political context. While post liberation poets are deeply concerned with socio-political problems and frankly voice their discontent at the prevalent state of affairs and are concerned with the independence and develop-

ment of Konkani language, Veluskar seems to be completely unaware of them. He says, "I do not believe in any ideology though my poetry itself is a poetic comment on the surrounding world: My role ends when I write poems."

The collection of poems entitled 'Mati' (1983) has but one theme: Earth. In a picturesque and pithy language the poet expresses a variety of ideas, thoughts and images related to the earth. These tiny poems replete with rhyme and rhythm, varied in metre, appeal to the intelligence as well as to the emotion of the reader. Here the poet also takes delight in alliteration and play on words. He also succeeds in the remarkable feat of using rustic words to create a work of literary merit. The poet says: "Earth is the mother. All of us ultimately return to earth. My earth is good/ That's why full of shade is my village/ That's why there is a store of fresh water."

"Earth is the mother. All of us ultimately return to the earth. When we start losing our faith in the earth, we build houses, and then we leave the houses to be one with the earth."

The poems collected in 'Savulgori' (1989) selected for the Sahitya Academi Award in 1990, partake of the ethereal quality of Savulgori herself, the dream girl, created by the poet's imagination:

"The Shadow Fair Maiden
In the valley of shadows
The golden face of the Shadow Fair Maiden
Like a piece of the full moon
Like the tendril of the pipal tree
In bright sunshine...

The Shadow Fair Maiden
Comes in my dreams
Touches my whole body
And stars shine
In all my veins."

Some of the poems in 'Savulgori' are inspired by folk songs current in the village of the poet. It is difficult to understand them

fully unless you are conversant with their social content or context. Here are a few delightful verses : 'Hanga denvpak/Paundde naim/ Paundde naim/Hanga denvpak/Anvdde zai/Anvdde zai. (No steps here for climbing down/For climbing down/Here, for climbing down/ Wishes you need/Wishes you need.)

Suresh Borkar (1938)

Borkar is a poet, a teacher, a scholar and a man imbued with Hindu religious teachings. In his poems in "Vajrathikam" (1985) he follows the age old tradition of the Saint poets of India: Kabir, Mirabai, Tukaram, Sohiraba Ambie, but with a difference. Borkar's poems are not songs cast in the well-known verse forms like doha or ovi. For each poem the poet creates its own verse pattern. They are for silent reading and meditation. Like other saint poets, Borkar has found poetry on his way to the search of the self and the universal self. On reading his poetry one is reminded of Saint Gnyaneshwar's definition of poetry: 'Vachem baravem kavitva, kavitvem rasikatva, rasikatvem paratatva' (Poetry is the best form of literature...spitirual poetry is the best form of poetry). In Borkar's poetry, spirituality is coupled with lyricism. Like diamonds, these poems are tiny but bright and shed mystic light that light up hidden recesses of our being. Each poem is an expression of a deep experience, a profound thought or a vibrant emotion. Borkar has found the secret of spirituality - boundless joy. His heart dances on the crest of spiritual ecstasy: "What does my life lack? Receiving is joy. Giving is joy. The cup of my life is full of the nectar of happiness." The poet, however, feels in his very bones the pains and the pangs of millions: "O Lord, thousands of sorrows weigh upon my soul - hardly we are born we have to go the way of death. Bathe us in the fountain of your compassion and make us holy and pure". This poetry is primarily introspection with a touch of sadness that goes along with every act of introspection. The poet realizes that the world is replete with contradictions; if you wish to receive every thing, you have to give up every thing, if you wish to be filled, you have to empty yourself. This closely resembles the philosophy of the Chinese Philosopher Lao-Tse.

Borkar says: "My life is but death and all this wealth is a zero-complete in itself". To him poetry is a spiritual journey that takes him to the highest peak of life: "Come out and stand erect on the summit of the universe. Then make a supreme effort and merge yourself into this nature, eternal, infinite".

Difficult poetry can be translated into another language by means of difficult words. But this disarmingly simple poetry as 'Vijrathikam' can with difficulty be rendered into another language. And to end, here is a poem so light yet so weighty with meaning:

"Jinn/Ek khinn/Ani hem jivon?/Purai moronn/ Okhonddit bhromonn/Kallkhantlean kallkhant/Jinn/ Ek kitt/ Kallkhacho korum gobor/Uzvaddachem bhorpi pik/Mhoji jinn/ Tich kitt!" (Life is but one moment and this life is but death complete, an endless journey from darkness to darkness. Life is but a spark that turns darkness to ashes and reaps the harvest of light. This spark, that is my life).

Shankar Bhandari (1928-1987)

Shankar Bhandari had a rare command both over literary and spoken Konkani. Though he has not written much, whatever he has written is excellent and has had an impact on the Goan e'lite as well as the masses.

As a poet he had an uncanny sense of music. Endowed with sharp intelligence and ready wit he could be sublimely lyrical and bitingly satirical. The song on Goa "Gomttem Goem Gaita" (Beautiful Goa sings) is a blend of rhyme, rhythm and imagery. Images like "The Mandolins of Mandovi" are memorable.

The "Ganarajya" is a serious satire on the contradictions in the political system of India called the 'Republic'. Bhandari asks flippantly 'Gonachem Ailam Raj' Khoincho Gana Konn, Zanna (The rule of Gana has come but which is this Gana?

"In the name of Gana/Andhra and Telangana are fighting each other. Maharashtra and Vidarbha. Don't see eye to eye/ Haggling everyday/For the Waters of Godavari/Who is this Gana? I don't know". In his poem "Fire" he vomits fire:"The embers that had been smouldening for years together have suddenly burst into fire. This fire will burn to ashes/May be you, may be me".

This poem on rain "Ailo Paus" is a sheer rhythmic delight "Ailo Paus, Ailo Paus/Xiddi Xiddi, Xiddi/Xetam bhizoit/Kupamr Kupam, Vazoit gazoit/Soimachem gait zoit, poilo voilo ailo paus." (The Rain has come. The Rain has come/ Bathing the fields, thundering, throwing clouds against clouds, singing the Nature's triumphs, the first Rain has come.)

Shankar Bhandari's poetry reflects the life around him. When Pandit Jawaharlal Nehru breathed his last, Bhandari penned this touching poem as a homage to the departed leader: "Spent is the wick/Of the lamp once bright/Now lies the whole earth/In sudden night/From Shabda Brahma/A word is torn/Empty is life/Jawahar/ Since thou art gone./

He could also be highly philosophic as in his poem "My Fate": "It is my fate/To attend everyday/Birthdays and funerals! Each one for himself/God for all/God for all/Who has seen God?/Have you seen Him?/has he seen Him?/Am I the seen?/Am I different from the seer?/Is this a sight or illusion?/Is this the universe?/Wait a while/The wonder of wonders/Is that I cannot attend my own funeral?/"

The dominant trait of Bhandari's personality was wit. It never left him: "I am a butcher. I have given salvation to so many animal souls. O God Yama! I deserve Heaven."

Madhav Borkar (1954)

Madhav Borkar started writing at the early age of fourteen and published his first collection of poems at fifteen. He was more or less influenced by the poetry of Konkani poets like Pandurang Bhangui, Shankar Ramani and Marathi poets like Anil and the English poet W.B.Yeats. For him, poetry is an end in itself and is its own reward. This fidelity to his own self and to his poetry can be discerned in all his poems. He couches his experiences in the words that he thinks fit without making a deliberate attempt to use a simpler vocabularly. He does not believe in experimental poetry; for him poetry is a deeply felt experience which is unique. He believes in the music of words but he would not like to sacrifaice content on the altar of music.

At an early age he shows maturity of experience, richnes of vocabulary and technical skill. His poetry though intensel original seems to follow the path of pure introspection alread shown by poets like Pandurang Bhangui and Shankar Ramani. Wi great economy, he evokes word pictures which express the sta of his mind. His poetry is thus more evocative and suggestive tha descriptive or narrative. With a few strokes he communicates the reader some deeply felt experience untranslatable. At times becomes too abstract bordering almost on the ethereal

The poet hates verbosity. His verses seem to be tense und the weight of their meaning. Consciously compressed, th sometimes result into a certain obscurity of thought and image All symbolist poetry tends to be obscure. And perhaps if everythi were to be made clear there would perhaps be no genuine poet Hence the difficulty that arises when you are set to translate poetry, the complex aymbolism and richness of the vocabulary c hardly be transmitted into a foreign idiom. The images that he us are culled from natural phenomena and religious rituals. The wor like the soul, the sky, the palanquin, the flag, the unknown, occ quite often in his poetry.

At times, one catches in his poetry vague glimpses of t dream world of surrealism. "The day drops down/Like a flower/A the whole palm of the empty sky/Is filled to the brim/W darkness".

"Darkness deep deep/The well of my eye/Mother's overfl ing breasts/Milk smiles on my lips/Darkness deep deep/Has t colours of the dawn/Past life whispers/Through the unkno sapless,dry/."

In his first collection though Madhav Borkar is m descriptive, and yet we already perceive a strain of sadness the bank of Mandor/There is a boat/Standing/Waiting for the wi

He has so far published four collections of poems 'Chon (Blossoms 1969) Votacheo Sanvlleo (Shadows in the Sun, 19 Uzvaddacho Rukh (The Tree of Light, 1975) and Porzollachem (The Gateway to Light, 1986).

Pundalik Naik (1952)

Though Pundalik Narayan Naik has now devoted himself almost entirely to the stage, poetry was his first love. At first he imitated senior Konkani poets but soon found his own way. His first collection of poetry is entitled 'Ga Ami Rakhnne', 1976 (We are Cowherds). The title indicates the rustic character of Naik's poetry. In his poem 'Mhozo Bangar Boil' (My Vagabond Bull) he uses rural idiomatic Konkani full of colour and vigour. Here, the bull is the symbol of youth, strength, revolt and above all freedom. The poem expresses an unveiled defiance of authority,of hardened traditional values. "You can't castrate the bull/You can't sell the bull/Let my bull go where he wills/Let him do what pleases him/ The bull is the saviour of fifty-two generations/The bull is the descendant of my race." Besides being the symbol of revolt, the bull is the symbol of youth and continuity.

His poem "Who are we?" is in the same vein. The poet says, "Who are we? We won't say that only time will give you the answer. We shall give ourselves the answer. We are those who have silently drunk the whole ocean of pain. We are those who have not pawned our loyalty to the red earth. We have arrived a little late. But there is the fury of the storm even in late rains."

These poems were written at a time when Konkani movement was at a critical stage. The readers at once read in the poems coming from a son of the soil a symbol and a sign of resistance to pressures and persons bent on repressing the movement. Pundalik Naik has also written a dance song "Ran Sundari" inspired by a folk tale (1974).He can also be naughtily sarcastic in his tiny poems entitled 'Brutam'.

Uday Bhembro (1939)

Uday Bhembro, the well-known journalist and lawyer, whose fiery pen had once defended the cause of Konkani in the columns of the Marathi daily 'Rashtramat' under the pen-name of 'Parashuram' has published his book of poems "Chan'neache Rati" (On a Moonlit Night) delightfully different from his vitriolic prose. Many of these poems are songs and Uday Bhembro has enjoyed great popularity

as a song-writer of charming lyrics, the most popular of them "Chan'neache Rati", other songs of his are also pupular: "E Tuvem", "Hanv Baba Nhovro". Some of his songs are also b poems with apt rhymes, lilting rhythm, meaningful wor picturesque images. Some of his verses are memorable. little more. This night is short but other nights will never en Peacock go. Fly to my father's house. Tell him a new dancing in our house and that we are both waiting to welcon "Come on a dark night,come clad in a saree studded with scattering the pearls of stars and rowing the boat of the

And this one that can be read, sung and danced "Ha nhovro, nanv mhojem Sazro/ Poltodim lognak vetam. vazro, tonddan hansro/ Mhonvall ontthar gitam" (I am groom. My name is Sazro. I am going to the other ban river for my marriage. I am a fountain of joy. My face is smiling and there are always sweet songs on my lips verses perhaps remind us of his own childhood experi lived, I lived as if I were dead. I lived like a parasite of the flowering trees of my relatives

Purushottam Singbal (1945)

Purushottam Singbal known primarily for his humor thoughtful essays can also write poems that express his mon sensitivity. "Hod'ddeachea Kholaientlean Git usollttolem/Lharar lhar futt'ttolem Talgitak dhortolem Ro zatlem udok/Bharan zaddam bhiztolim Bhangrache zomni konnsam dholtolim..." /My song will burst forth From the the heart,/Waves upon waves will break out Keeping tin rhythm of the song/Blood will turn water The soil will be sweat/And from my golden earth Will rise pearl like ear swaying in the breeze./

Prakash Thali

Prakash Thali, eminent scholar of English and Konk to write good poetry. Turned a critic and at times virulent

muse seems to have left him.

In his "Sanz zali atam" we have a graphic description of an evening in a Goan village. Along with splendid word pictures, he can also indulge in light hearted humour, for example :For your sake I asked for the night, but you did not turn up-But when you came, my love the night was not enough"; and this one: "Where has the moon gone today?/Is it hidden in the clouds?/No, no; it has descended on your face."

Tomazinho Cardoso

Tomazinho Cardoso, who has carved a special niche for himself in the "Tiatr" world as a writer, actor and singer occasionally writes poetry. His collection of short poems "Paklleo" contains some verses full of telling satire.

"On the way of life/Thorns and arrows/You alone, you have to turn them into flowers", "Varied dresses, varied colours black and white. Do not see the dress, see the heart".

'Mando' a collection of poems based on Goan folk-song 'Mando' Lucio Rodrigues, a folklorist of note remarks: " 'Mando' is the love song of Goa." All the songs here are not of equal merit but there are a few ones which could very well be termed as love-lyrics of unusual intensity of thought and feeling. Here is a sample: "Uzvadd kallokhak mellonam/ Disu ratik pollenam, Tujea vinn kallzant konn gelonam, Punn mhaka favo tum Zalonam". "The light does not meet darkness/The day does not see the night/None has entered my heart but you/But I did not deserve you".

R. Ramnath

R. Ramnath in his collection "Mallab Rangmachi" (The Stage of the Sky, 1989) offers poems full of light and fun. He says: "O Sun hold these words of mine in your embrace."

"At an unexpected moment I was all a fire, then the sun hid behind the clouds and then I became the sun."

"Light of the funeral pyre and darkness of death". "These eyes/Poisonous embers/Burn you, me, all of us/ "

Dattkumar Vyankatesh Kamat

Dattkumar Vyankatesh Kamat in his 'Janel' (Window) loo at this world of ours, world of injustice, inequality, hypocris through the window of poetry. The poem 'Janel' runs thus 'Tir passes well when one sits at this window' these words are no long true. Formerly, through this window one used to see the roses the garden, and the butterflies sitting on them. How they refresh our mind! The tall coconut trees that hid the sky and their gre leaves and the ruddy coconuts used to fill our eyes with wond Today on all four sides cement concrete buildings have fu effaced the sky. Only through the corner of the window one se a sad looking hut and an old man sitting nearby with hunger in h eyes waiting for something. Every minute at this window has n become an age."

From 'Janel' the poet casts a critical look at the world t without bitterness, without malice.

Yusuf A. Shaikh

Yusuf A. Shaikh has been writing for a number of years t "Gantthi" (knots) (1982) is his first collection of poems. Yus represents the small group of Moslems who have devoted the selves to Konkani, the language of the people and who ha plunged themselves into the mainstream of Goa's life. The t `Gantthi' (Knots) is thus doubly significant: the Moslem contracti `knots' of close relationship with Hindus and Christians and the p forging `knots' of intimacy with his readers. Yusuf has complete integrated himself with Goan society and Goan personality. Th has been possible only because he has made Konkani the mediu of his poetic expression. The poet says in his fore word: Sir my childhood, Konkani was on my lips and thus it was possib for my soul to blossom forth through the medium of Konkani

Many of his poems are songs and have been immens popular as such. "O re Soi" is a fisherman's song successf imitating the rhythm of the fishermen's cries when they pull t nets on the shore. `Xobdulechea fula' is a lilting duet, "O Xab Flower, I shall be a bee and kiss you' `Do not be a bee, dear, y

ill hover from flower to flower". Yusuf says in his poem `Knots':In ese entangled threads there are knots, and many minds are itangled in these knots. These knots have brought us together; ese knots are encounters of loving hearts'.

iajanan Raikar

While in Bombay, Gujanan Raikar started as poet of the oan freedom struggle, writing mostly in Marathi, he has also a nokani poem to his credit. "Mhoje Konkanni Bol ga (My Konkani ords) It is a fervent plea to Konkani speakers to be proud of their nguage and have no doubt about its existence. "The sun exists nd the Moon exists so does exist Konkani language."

In his collections of Konkani poems 'Banvodd' and 'Sunvari' e offers poems with a variety of verse-patterns and themes.

Raikar can also be delightfully delicate as in "Pixem Zhadd" he tree has gone mad). Zhadd oxem polloi Koxem, loztaxem, oddttaxem bhitorle bhitor hanstaxem, mhojevori tujevori pixem. ook at this tree. How it blushes! How it dances! How it smiles! is mad like you, it is mad like me.)

He has also penned a few songs noted for their lilting rhythm , for example his "Gimxi gali pikli go/Tije mhoji Zoddi Zomli go" he valley is in bloom and I met you and you met me".)

harat Naik

Besides being a successful playwright, actor and stage rector Bharat Naik is also a good poet... "Mana, Mana (O my ind) (1982) is a collection of poems addressed to the Mind, inging out all its complexities and contradictions, its strength and weakness. Bharat Naik has accomplished this feat without aking undue use of high sounding Sanskrit terms. How and why d these poems come to life? The poet confesses in his preface the book "Man is drowned in the mind; the mind fills the man ne day, this mind suffocated me, did not allow me a wink of sleep r days together. I tried to catch the innumerable minds in me one y one. It was as if I tried to catch light and got nothing else but arkness in my hand. Even in that darkness there were minds. While I was thinking of examining this handful of minds, these

verses came to light." Here are some of the verses: "One mind is mad after light. In the darkness it lives like light. And there is another mind which thinks darkness is the only wealth, and lives in the light like darkness." "O Mind! How strange are the curtains of your windows? You see everything but those who look at you are blind." "The mind swims on the earth and walks on the sea, flies in the darkness and hides in the light". "O Mind, O Mind go away, because of you I am caught in this web of life."

Kashinath Shamba Lolienkar

Mention must be made of a poet who writes under the name of Kashinath Shamba Loliekar. He is delightfully different from all other poets. An iconoclast, a remover of masks, boldly and bitingly satirical, he casts a livid light on present society-hypocritical, conceited, self-satisfied, insincere. With his tongue in his cheek he laughs at others and at himself as well as in "KashiMhonntta" (1982).

There is a sting in his pen, a soft hiss in his laughter. "My father and mother were responsible for my birth. Who will be responsible for my death? Mother, I don't feel like going on living. Mother continued cutting onions and wiping her tears".

Kashinath uses a colloquial idiomatic Konkani with ease and effect. The boldness, defiance and strangeness of his poetry are extremely exhilerating. He brings an unusual point of view to bear on life and poetry.

He can also be irreverently naughty yet right, as in this poem.

Poem For Mohandas Karamchand Gandhi:

"One monkey and one man/Three monkeys and one man/ A host of monkeys and one man/One man and one tree/One tree and one house/The house is on fire/There is dazzling light/ Everywhere/In that light/The man is invisible/We only see monkeys/Carrying burning torches."

Ram B. Prabhu Chodnekar

"Niranjan" (1984) by Ram B. Prabhu Chodnekar is a collec-

tion of poems mostly didactic in character but not devoid of rhythm and imagery. The poet is most successful in song stories for children and in descriptions of animals. For example his "Dublleancho Ixtt" (The Friend of the Weak) is a song-story with a moral and is told in a simple but appealing style. Lately, there have been a number of such song-stories which have been immensely popular with children.

Bicaji Ghanekar (1942)

Bicaji Ghanekar has a number of books to his credit, and has made a mark as a writer of lyrics.At times he displays a fine sense of homour as in this poem from his 'Sadafuli': "I gave my word and went to fix the propitious moment for our wedding. When I returned I saw a "managalasutra" around your neck."And this one which throws light on a woman's dual self: I am going away," You said.it you only came nearer to me.

Ghanekar has also penned delightful songs for children, notably in his "Circus".

Swami Anand Aguiar's Champi (1985) is a collection of poems some of which are moralistic in character. Some of his descriptive poems like 'Sinkeri',Terem', 'Ghantt', Mui are delightful. 'Mhozo Pelo Konn' (Who is my Neighbour?) is an excellent attempt at retalling the famous parable in the New Testament.

In his **Kirnnam (1985) Manuel Fernandes** coins maxim-like verses and sheds new light on some basic truths of life:Mon'xa hatak/Panch bottam/Mezunk nottam/Donuch bottam/
(A man's hand has five fingers, but only two fingers are enough to count banknotes.) Sonvsaruch zor/Omruta zhor/Sorgachi Khotopott/Kiteak tor?/ (If this world be a fountain of nectar, why make efforts to go to Heaven?)

Sanjiv Verenkar in his "Bhavzumbar"expresses revolutionary ideas in a language charged with emotion.

Jess Fernandes (1941) who is a novelist and playwright depicting the crude realities of life weaves poems of a delicate, dream like texture:"I am sending you happiness/Through my

dreams/I am sending you warmth through my loving words/I am sending you the way/Through anklests of steps/I am sending you the night through an armful of dreams/."

Soter Barreto's short,pithy poems are a humorous commentary on life in general and on Goan social system in particular: "Padricho Boil/Bhottachi gai/Dogaim mhonnttat/"Dhormachem Kestanv/Amkam Kiteak zai"?

(The Catholic priest's bull, the Hindu priest's cow, both say, "Why should religious quarrels bother us?")

Sudesh Lotlikar in his 'Pois' is both daring and innovative.Paresh Narendra Kamat with sensuous word-pictures has added a new note to Konkani poetry.

As regards Christian religious poetry **Pri. Pedro J.Lobo's** name stands at the top. 'Stotram' (1981) is a collection of fifty hymns translated into Konkani. Fr.Lobo has to his credit many articles and poems in Konkani. These hymns have been translated from Latin version called Neo Vulgata. Fr.Lobo seems to possess linguistic scholarship as well as poetic talent. He is also scrupuloisly meticulous and makes every effort to see to it that the translator in him does not become a traitor. Some examples may be cited here "No truth in their speech" (Tanchea uloupant Khoreponn na). "They flatter with their tongues" (Tondda purte lag Kortat aple jiben). Will thou never be content? (Punn Dhonia,tuji khos bhagteli ti Kednam?) Thick darkness was under his feet (Kallok bhinn tachea paiamtolla).

The translator has used no Portuguese words,though at one time,Christian religious writing in Konkani profusely borrowed from the Portuguese vocabulary. SunitiKumar Chatterjee says: "We have to consider the solemn and beautiful character of the Roman Catholic religious ceremonial, like the Mass and the Litanies, with its sonorous Latin chanting and its music and it was something which become a good and acceptable substitute to the Hindu ceremonial of the various "Pujas" and "Bhajans", of "Kirtanas" and "Kalakshepas".

Fr Moreno De Souza

'Dhormik Gitam' (1978) is a collection of Christian religious songs written by Fr.Moreno de Souza,S.J. who is the editor of the Catholic Konkani monthly DorMhoineachi Rotti (Monthly Bread) follows the religious tradition of the Eighteenth century Konkani hymns unadulterated by Portuguese vocables. Sanskrit words used here are in consonance with Konkani words and do not figure as intruders. It is a happy departure from the present trend of making Konkani liturgy highly sanskritized and hence incomprehensible to the average Christian faithful.

'Nomon Tuka Sagor Tara/Patkheancha Tum Vhodd adhara/ Sorg Rannie Deva Mata/Aik Jem magnnem put-duv Korta/Krista Mata Sagor Tara/Soglle vatten fosounk sodhta/Pavoi Tum maka sorg-dara/(Hail Maria Stella! Hail to Thee ! You are of great help to sinners.Queen of the Heaven, Mother of God, Listen to the prayer of your sons and daughters. Mother of Christ, Maria Stella,Lead me on to the Gate of Heaven/

His "Kristachem latana git" (The Passion of Christ) (1981) is another successful attempt in the long history of Christian religious poetry of Goa initiated by Fr.Thomas Stephens with his Krista-Purann.

Fr.Moreno de Souza's poetry is simple, rhythmic and at times touching but somehow it fails to evoke in poignant words the pain and the agony of the Passion. The skill in versification here is not always matched by the intensity of expression.

The case of **Bernardino Evaristo Mendes** is unique in the field of Konkani poetry. He is a mystic poet well versed in Hindu theology and especially in theosophy. Imbued with spirituality he tries to express the loftiest thoughts in Konkani verse. His words, however, seem, to be crushed under the weight of his thought.

Shankar Parulekar (1938) says "One should be so thirsty, so thirsty as to long for drinking the whole sky. How can one then satisfy one's thirst by just a shellful of water"!

Ashok Bjounsulo's short poems display his playul mood. Endowed with imagination and wit, his poems are like tickles that hardly hurt. "I shall give you the sun, I shall give you the moon.

At least now you come to me".

Narendra Bodke who has made a name as a poet in Marathi gives highly evocative poems in "Suranga Vollesar (A Garland of Surangi Flowers;)

Anthony Correia Pienkar does not write much but when he does he gives us poems full of rhythm and meaning: "Pavol bhor zominicho/Hanv bhatkar/Mhozea paianchim/Dha bottam/Mhoje mumddkar". (I am the landlord of one step of land.The ten toes of my foot are my tenants).

While in the Catholic churches of Goa religious ceremonies are mostly in Konkani, in Hindu temples Marathi devotional songs still hold sway. Devotional poerty in Konkani so flourishing in Karnataka and in Kerala has still to make progress in Goa. Assiduous attempts are being made,however,by a few poets. The two foremost names in this field are those of **Suhas Dalal** and Ramakrishns Zuvarkar. Dalal has publishe a number of "Stotras"in Konkani the best known being "Damodar Stotra" and "Chandresvar Stotra". He has the devotional fervour the right versifying skill,and the sensitivity of a poet. Zuvarkar's devotional poems are songs:he has to his credit a number of "Artis"and"Puja" songs. They are, however, yet to be popular with Hindu masses. The following deserve mention:"Abhang Arti" (2 vols.) "Kamakshi Stotra", "Tulshi Logna Puja".

Vijayabai Sarmalkar (1924) is the poetess of the woman's heart and life. In "Gotthlam" she seizes with felicitous effect all the events in a woman's life and all her moods: betrothal, marriage love of the husband and devotion to him, widowhood, loneliness. In this field she is most natural, disarmingly sincere. She has a sense of rhyme and rhythm.

Her poem "Sakarpuddo" beautifully expresses the tender feelings of a girl before her engagement. "The lips smile without any reason. The eyés askance, biting the finger. A silent song in the throat/Silkean feelings bloom in the eyes/Her poems about the loneliness of a woman when her husband is no more are more touching though sad. "The creeper hugs the tree, the bees are playing with the flower/And I am lonely I pass time going up and

down.

Neela Telang displays both emotion and imagination in her poems collected in "Kallzachi Bhorti", (The full tide of the Heart), She says: "Mollob dista tuka mhojea dolleant/Tuka khoborna dista/ Dorio lipoila hanvem kallzant". (You see the sky in my eyes, Don't you know I have hidden the sea in my heart.)

"Moilanchem ontor assunui mhaka dista/Tum kitlo lagi asa/ Ani vengent gheunui tum pinrgota/Itlem pois kitea pixa" (With leagues between us,/I feel you are so near,/ And yet when you hold me in your embrace/You grumble why are you so distant from me?)

There have been recently so many poets that it is difficult to make a selection or a review of their works. A few names need mention. George Andrade,freedom fighter and social worker deals with social themes without being too didactic. Suresh Pai celebrates Kokani language in a simple and rhythmic language. Pandharinath Lotlikar writes in praise of Goa songs replete with rhythm and imagery.

The young poets are full of promise, for they are full of hope, ambition and originality and show singular insight into life and literature. Most of them have not been able to publlish their poems in a book form but they merit attention. A few names can be cited, Ashok Kanekar, Gajanan Jog,Narayan Dessai, NIlba Khandekar.

It is significant to note that it is poetry that binds together Konkani speakers from far off gergraphical regions: poetry written in Kannada, Roman, Devanagari is readily transliterated into other scripts.Moreover, poetry recited on various literary platforms proves to be an important cementing factor. Though Konkani literature is one though written iln many scripts, and in many regions, Konkani literature of Goa and Konkani poetry in particular has certain traits that mark it off from Konkani poetry from Karnataka or from Kerala. This poetry has relatively more social and political character. Goan poets had played a significant role both in the freedom struggle and in the movement for the recognition of Kokani as independent national language. With the liberation of Goa on 19th December 1961 and the inclusion of

Konkani in the 8th Schedule of the Indian Constitution on 20th august 1992 both the goals have been achived.Poets have now newer avenues for their creativity and never vistas for their vision. They are now becoming either more introspective or committed to social change to a much greater degree.

ii) Short Story

Konkani possesses a wealth of stories handed down from generation to generation in a perennial tradition. A few of them have been translated into English by V.S. Sukthankar, Lucio Rodrigues, Jorge Ataide Lobo and retold in Marathi and Konkani by Laxmanrao Sardessai. These age - old stories do possesss to a remarkable degree the main elements of a modern short-story: Precision, economy, unity of effect;'The Lisping Bride' (V. S. Sukthankar), 'The Image or the Goddess', 'Saffa Masjid' (Laxmanrao Sardessai) are but a few examples.

But the modern story begins with Shennoi Goembab, the pioneer of Konkani Renaissance. His first story "Mhoji Ba Khoim Geli, was published in the magazine "Novem Goem". This was later included in the collection of stories entitled 'Gomanto-Panishat' (Vol.I.1928).

In order to acquaint the people with the basic tenets of the Vedas, our ancient sages composed the Upanishads around small significant tales.Shennoi Goembab's 'Gomantopanishat' is a bunch of such tasty and juicy tales full of age-old practical wisdom. What is man, what is his responsibility,wherein lies his success or failure and what is his true Dharma(sacred duty) are some of the basic problems he has discussed in this book which may rightly be called his "Magnum Opus".In the story "Mhoji Ba Khoim Geli?" (Where's my Mummy gone?).he had depicted the impact of the mother's death on the tender heart of her son. Babulo is a naughty little boy who is the favourite of his mother and his grandparents. Babulo's mother falls ill and the illness proves to be fatal When she dies she is cremated without his Knowledge and his elders console him saying she has gone to God's abode. He awaits her arrival. But when she does not return, he goes to the family altar and scolds

the deity. Nothing can console him or divert his attention. His mother's death absorbs him so completely that he shuns all food and finally dies. There is no doubt he reached his mother's arms.

Though overtly metaphysical in character, the story 'Mhoji ba Khoim Geli?' gives an intensely moving and realistic picture of childhood, a child's love for his mother and his heart-rending sorrow. The story is told in a style and language at once familiar and touching.

In the story'Vassushennoili Popai' the papaya tree narrates its own tale of woe. A strong whirlwind throws it down. Its kids, the fruits, are picked up by every one around it to cook and eat. Children use its stems for whistles and they sit and dance on its fallen trunk. It suffers like any human being and gives expression to its pain and suffering. It is not yet ascertained whether plants and trees really suffer as men do. But the great Indian botanist, Jagdish Chandra Bose, has given enough scientific evidence to show that plants and trees do suffer when they are injured. Who can say they lack in sensibility/Whatever it be, one is amazed at Shennoy Goembab's capacity to identify himself with the fallen tree while describing its mute suffering.

'Babumamalo Ponnos' is somewhat similar to 'Vassushennoili Popai'. In it, a jack-fruit tree that gives vent to its anquish and agony when human beings heartlessly pluck, cut and eat its young ones (the fruits).

In the story 'Pitubabalo Tambeapotto', Shennoi Goembab describes the strange and extraordinary character of Pitubab, who, obsessed by the noble concept of non-violence, takes it to suicidal limits. He has a tender and magnanimous heart. His sympathy for living beings knows no bounds. Not only does he strive to eliminate human suffering but his sympathy extents to every form of life. He sets his cattle free from the shed, stops eating fish. He realizes that plants also have life and that even green grams and peas when put in water sprout. So he renounces all food to save life in every form and as a result loses his own.

Shennoi Goembab believes in non-violence but he warns us not to take it to silly extremes, for he knows life thrives on life

and this reality cannot be transgressed.

"Khornnvir" is the story of a man who is ernelty incarnate. He is a blood-thirsty monster, who with his vile ways commits all sorts of crimes for self-aggrandisement and beastly pleasures. He is a war-monger and avails of every pretext to pick up quarrels with neighbouring princes and annex their territories to his kingdom.

In his stories, Shennoi Goembab portrays out of the way characters to carry home to his readers his advice of moderation, tolerance and justice. The stories also present a picture of Goan customs and manners.

The collection"Onvllam"(Bakul Flowers, 1935) comes after 'Gomantopanishat' and contains stories by fourteen writers from the region of Karwar and Mangalore. Most of the stories have a nostalgic ring about them and exude a rustic charm. Mention may be made of some of the stories; "Lonnchea Buiamv" (The bottle of pickles:; "Goribalo Sounsar" (The poor man's world); Kumudali Voini" (Kumud's sister-in-law)and "Zunvlleo Bhoinni(Twin sisers).

Periodicals like 'Sad' (Ed. ManoharRai SarDessai 1952, and later Fr. H. O. Mascarenhas:;'Porjecho Avaj' (Ed. Bakibab Borkar 1957); 'Mirg' (Ed.Ravindra Kelekar);'Sallik' (Krishna Karwar, Shankar Bhandari) and 'Vidya' (Ed. Uday Bhembro) published many short stories.A few anthologies of short stories have played an important role in the diffusion of the form.

Chandrakant Keni (1934) has a long career as an editor of both a Marathi daily (Rashtramat) and a Konkani one (Sunaparant). He however, takes care to see that the journalism in him does not come in the way of his story telling.

Chandrakant Keni who has been in close touch with the short-story all over the world composes short stories that are universal in their appeal and almost classic in their simplicity.His stories are not so much rooted in the soil as those of Damodar Mauzo, Pundalik Naik, Gajanan Jog, Meena Kakodkar. His language though simple and precise has little rusticity or coarseness about it. Keni abhors rhetoric, eloquence, verbosity. When he narrates, he does not linger about around descriptions. His stories

are told in a straight line. One wishes, however, he had taken a little more time to develop a situation or throw more light on a character. Keni has evolved a technique of his own which remarkably suits his temperament and experience and which reveals in a flash the hidden realities of life.

The writer says in his preface to 'Vhonkol Paunni' (Sahitya Akademi Award, 1988): “Most of my stories are written in the first person singular. I have adopted this method for not allowing my journalistic writing to influence my story writing. I imagine that I am myself the main character in my story. I try to identify myself with the subject of the story. That is why, many a time some readers feel that the incidents I describe have really happened in my life. But since such readers are few, I have never thought of changing my method.” Because of this method the reader feels one with the writer and shares also thoughts, his feelings and especially his mood.

Keni's story had already taken shape in 1955. His story 'Gupit' (The Secret) published in 'Sallik'gives an indication to the character of the story. A newly married young man does not receive any letter from his wife. Instead, he gets a letter from his brother stating that his wife takes his letters to a room and weeps. The husband feels his wife is happy with him or that she remembers her old lover. He goes home, scolds his wife only to find that she is reading a primer - she does not know how to write. Since she cannot read her husband's letters she looks at his letters and weeps.

He has to his credit over five collections of short-stories; 'Bhuim Chanfi', 'Dhortori ozun jietali', 'Ashaddh Panvlli', 'Olmi' and 'Vhonkol Paunni'. 'Toretorechim Sonvagam' is a collection of anecdotes and 'Eklo Eksuro' a novelette.

As is the case with every conscientious writter, Chandrakant Keni asks himself this basic question,"Why do I write?". Let him express himself :

"Why do I write? Many times I have asked this question to myself. Every time my mind has given different answers to this question. If I think of giving answers to all these questions I have

to say that I have written these stories for different reasons at different times. I have been writing stories for the last thirty years. I don't know if I have been successful or not ; neither do I know if my readers have liked them or not. There are many stories I wrote that have not reached the readers. But one thing is true. I have experienced great joy while I wrote every story and after I finished it."

"The short story writer and journalist have very different personalities. The journalist, like the Sthita Prajnya in the Gita, stands on the shore and examines the rushing river without being caught in the whirl pool of emotions; on the other hand, the short story writer is caught in that whirlpool and at times swims against the current. That's why the personality of the writer casts its shadow on the story. His stories are like delicate line drawings lightly drawn with no gaudy colours, no solid masses, suggesting much more than what they express."

Chandrakant Keni says exactly what he wants to say with the least number of words possible - No long descriptions, no unnecessary details. He uses simple words and short sentences. Most of his stories contain only two characters, one incident, a dialogue, tiny patches of description and a short stretch of narration. With this meagre material Chandrakant Keni creates the right atmosphere, the right mood. He deals with a variety of themes ranging from a passing love-affair to gnawing regrets.

His "Hippie Girl" is a bold vivid and skilful narration of the friendship of a sedate righteous young married man with a carefree uninhibited and liberated European girl.

Considering the boldness of treatment, the wealth of experience he describes, the clarity of style, the psychology of characters and the structure of the story, it is one of the best in Konkani literature or perhaps in any literature.

In 'Vhonkol Paunni' (1985) (the Bride goes to the Bride groom's house), an old man and his wife leave their son's house to lead an independent life of their own. They set out to other underneath one umbrella in the torrential rain. The last image is touching in its simplicity.

In the story 'Lucy' an old college friend of the writer pays him visit. She has just returned from the United States. She has brought him a few gifts and lots of memories. As she leaves, there are tears in her eyes and they say more than words could.

It would not be right to look for any definite philosophy of life in Chandrakant Keni's stories. But one cannot but be touched by his concern for men and women, their problems, their little joys and sorrows. There is of course a twist at the end. It is quite light and comes naturally without effort, without violence. If a good writer is the one who, like a good cook, prepares a tasty dish with the least possible material, Chandrakant Keni is such a one.

LaxmanRao SarDessai (1904-1986)

With more than 700 short-stories in Marathi to his credit, LaxmanRao SarDessai has written but very few short-stories in Konkani and even these are still scattered in various magazines, as for example"Santu Mhalealem Hoddop" (Barber Santu's Kit) and Foler (Light house), mainly because he started writing in Konkani relatively late, almost at the age of fifty, and secondly because the prose pieces he did in Kokani are mostly auto-biographical essays which, however, border on the short story. Perhaps in the late period of his life he found that the truth of life he had lived was stranger that the truth of fiction he had created. Some of his essays collected in the "Khobri Kaim Vormancheo Kaim Kormancheo" (Stories of my deeds and misdeeds) (Sahitya Akademi Award 1982) belong to this category. The following essays may be cited as examples: 'Mhoje Dolle' (My eyes),'Dolleanchem Operansanv' (My Eye Operation), 'Kelleam-Ghodd' (A Bunch of Bananas), 'Master' (School-Teacher),'Tripta hanv Fakir Hanv' (I am a Happy Fakir).

Damodar Mouzo (1944)

Damodar Mouzo is easily one of our best story tellers. Though young, he already possesses the skill and maturity of old age. In his writings, he shows economy, precision, objectivity and

sureness of touch that are usually the result of a long experience and painstaking experimentation. Mouzo started as a front rank short-story writer in Konkani at the age of 20 and has never looked back. Being a resident of a populous village near a railway station he has ample opportunity to observe people, listen to them and then deftly place them in the world of his creation. His short stories are collected in 'Ganthan' (Fishes on a string) (1974) and in 'Zagarannam' (Sleepless Nights) (1975). He has also to his credit 'Sudd' (Revenge) (1975), a novelette, a story of noble revenge and 'Kanni eka Khomsachi' (the story of a shirt) (1976) a delightful story for childern.

Why does he write? Let the author speak for himself:" I have not written much. My profession imposes constraint on my writing. But whenever I am overwhelmed by the urge, I write and these writings give me immense pleasure. For me, writing has not only given pleasure but also provided a meaning and purpose to my life. I seek equilibrium in life, probing into my characters in search of a rationale and logic in the outwardly imperfect lives."

Though in their structure and technique Damodar Mouzo's stories follow the pattern set by Maupassant and O'Henry or Laxmanrao SarDessai in their effective surprise endings, he has little borrowed from his famous predecessors. Mauzo sets about building up an atmosphere and takes the lid off the psychological goings on in the hearts and minds of his characters, which he has copied from life itself. He separates the essence of human characters from the external bustle of the world and is original in the choice of his themes, in treatment and style.

He displays the objectivity of a great artist and though he identifies himself with his characters, the artist in him is rarely carried away. He has closely seen and keenly observed the people around him in the village of Majorda. He feels with them,for them. Most of Mauzo's stories are regional, intensely regional and yet universal. There are,however,stories of a very high literary merit and philosophical content though they have no specific regional background.

One such story and a great one at that, is the story, "Mornn lena Mhunn" (Waiting for Death). It is the tragic tale of a thirsty water snake trailing through sun-scorched waste lands for safety and when it thinks it has reached the safe haven of lake it is mercilessly stoned to death by a naughty man. One could as well say with Shakespeare,"This is the state of man." The eerie atmosphere of absurdity effectively created by the writer reminds one of Kafka or Camus.

The follwing stories, though each different from the other, in theme and treatment do have meaningful philosophical content: 'Sadanand','Ashok','Jinn oxich Sompteli' (Thus ends life), 'Toso hanv bhiena' (I am not afraid though),and 'Ani Hanv portolom' (And I returned). In the story 'Ani Hanv portolom', Mauzo narrates how an old man leaves his house to live in the forest, how he is completely engrossed in the observation of nature and how when he see birds flying hastily to the nests he feels homesick and returns home. Mauzo describes here the man inextricably caught between the family and forest, between life in society and total renunciation.

'Ashok' is a tale of a boy who as his name suggests, is always 'sorrow-less'. He did not cry when his mother died, he did not weep when his father died. But he has but one passion the passion to draw pictures. But none could understand or appreciate his art. At last a great artist recognizes the artist in Ashok, Ashok smiles only once in his life when he comes to know that he has received a big award. This character strangely resembles Meursault in Albert Camus' novel 'L'Etranger' though Mauzo has not at all been influenced by Camus.

"Terezalo Ghov" (Tereza's Husband) throws uncanny light on the character of a husband whose wife works in an office to earn money for both of them. He is an unemployed young man jealous of his wife. He wants her to get money for him but does not want her to talk to other men or to wear fashionable clothes. It is with her money that he drinks and beats his wife and plays the role of a male. "Khoinchem Koddem Kaim na"(Empty handed) is a disturbing portrait of an unemployed young man of our times. And

all these stories are told in a language that is at once rustic, vigorous and picturesque.

Felicio Cardoso (1932)

Felicio Cardoso's stories collected in "Tufan" (1960) give a new direction to Konkani story writing in Roman script. Due to a long domination of the Portuguese both political and cultural, over Goa, Konkani was unduly corrupted both in its lexical content as well as syntactic structure - Felicio Cardoso has been assiduously trying to give back to Konkani its former solidity and purity and standardize the language. He is a good narrator, his language is polished though it appears to be slightly labored.

His story "Tufan" (1966) is intensely dramatic. A young man inadvertenly spurns the love of a girl who gives herself up to an unscrupulous man and then is led to sell her body to the rich but with no peace of heart.

Pundalik Naik's short stories reflect the rural life in Goa and express the tribulations, dreams and aspirations of the people in a language that is picturesque, vigorous, and racy. His stories though fully regional have the touch of universality. The whole Goan village with the perfume of ripened rice fields and the strong smell of cowdung, the cattle in the sheds, the thick bushes, the coconut trees, the fishermen and their nets and their catch, the areca-groves watered by canals, relives in the stories of Pundalik Naik.

The stories of Pundalik Naik are anything but comfortable. They excite, disturb or disgust as do his plays or his poems. But whether you like them or not you cannot remain indifferent either to his thoughts or language. He is bold, exceptionally bold regarding love and sex. And yet he exercises perfect control. With a few bold strokes he creates an atmosphered that serves as a back-ground to his story. This atmosphere, these descriptions form an integral part of his stories. In him we see a blend of intensity of emotion and objectivity of expression. He has a sense of the drama and many of his stories could be turned into effective one act plays. His dialogues are crisp and telling and conflict which is the essence of drama is the soul of most of his stories. His manner of narrating

is as enticing as the theme on which he dwells. Though Pundalik Naik uses the proven frame work of a short-story, he is intensely original in his language, style and treatment of the subject.

His stories are collected in "Pixantar" (1977) and "Mutthoi" (1977). Mention must be made of the following stories : "Kasoi, "Paraz",Voll".

Though in "Pixantar", Pundalik Naik is still groping his way some of his stories are appealing, for example,:'Pixantar' and 'Denth'. Pixantar is a story of unrequited love narrated in an unusual manner;it suggests more than the words do convey. While 'Denth' is a delightful account of the writer's relations with sitafal fruit written in a poetic language interspersed with sensuous descriptions.

Gajanan Jog (1952)

Gajanan Jog describes the rural Goan atmosphere, analyses the minds of the villagers and deals with human problems, with a subtle sense of humor. His 'Rudra' (1986) contains twenty stories but he is best in his story `Rudra'. He delves deep into the heart of a young window and lays bare agonizing regrets and unfulfilled desires of a tormented soul. The unbearable solitude of the widow leaves an indelible mark of pain in the heart of the reader.

Gajanan Jog writes at a sure and steady pace; he is brief when he can and elaborate when he must. In a few words, he knows how to evoke an atmosphere, the physical atmosphere which is a forerunner to a certain emotional state.

"Upkar" (Gratitude) is another gripping story of how a man about to abet a crime against his own benefector repents and lets himself be caught willingly.

A. N. Mhambro (1938)

Though Konkani language has a lot of humorous phrases and proverbs, production of good humorous literature is comparatively rare and there are very few writers who devote themselves entirely to humorous writing. Only two names perhaps stand out: Dattaram Sukthankar and A.N. Mhambro, A.N. Mhambro who had already

collection of humorous essays entitled "Goemchi Asmital" has collected in his "Ponnji atam mhatari zalea" (Panjim has now become old) (1985) sixteen humorous stories. They are not exactly stories, but since the author uses the word, we can as well do so. A reader has suggested that they should be called "Ana-Kathas", that is perhaps a happy term and Ana Mhambro would surely like it. These Ana-Kathas are told in a playful manner and a lighter vein-with a pinch here and a prick there. But Mhambro never hurts,never means to. satire without malice is a rare thing indeed and Mhambro successfully practises it. The first story "Vitthuli Chanvi Snaddli" (Vitthu loses his key) begins thus: When Bhao Bandodkar became the Chief Minister, Vithu said,"This is no good, But it was not about Bhao Bandodkar that he said it, but about his key which he had lost."

The author goes on telling next how Vithu consults the priest and the astrologer and how the news of having lost the key spreads all over, how a policeman comes for enquiry and how he advises Vithu to go and see the Chief Minister. Vithu goes to the Secretariat to get an appointment but the Chief Minister is not free. As a last restource, Vithu goes and sees him at his residence. The Chief-Minister listens to Vithu's story and thrusts a pad of banknotes into his hand and asks him to make a new key. Vithu goes home and finds that the money he has received from the Chief Minister is enough to buy him a golden key. Not only that the story ends as a good story should, but it gives a key to the spontaneity and generosity of our Chief Minister.

The title story, 'Ponnji atam mhatari zalea', contains a realistic and humorous description of Panjim and its inhabitants: "Like the inhabitants of Panjim its streets are also lazy, easy going. They are sleepy the whole day long. A man walking through one street unknowingly passes on to another."

"Bhavoji Melo" (Death of the Brother-in-law)is an example of a typical conversation between the visitors and the dear ones of the deceased. The conversation is boringly long and deliberately so. The story, however, ends on a tragic note when the wife of the departed confesses at last that she is happy over the death

of her husband.

Ana Mhambro is inimitable in his tongue-in-cheek humour, and in his seemingly carefree delineation of human character and above all, in his knowledge of the socio-politico-cultural life of Goa Mhambro lives in Bombay and occasionally visits Goa to replenish himself with impressions and observations for his stories and articles.

Datta Naik

Datta Naik is a talented play-wright and story-teller. His collection of stories 'Ek axil"lo Sonso' (Once there was a rabbit) contains 13 stories of unequal merit, but some of his stories are captivating. The freshness and rawness of his language and the unusual character of his themes are exhilerating . He describes the sordid realities of urban life with works culled from expressive idiomatic Konkani.

Though there is a streak of sentimentality in most of his stories, Datta Naik is an able narrator using short but telling sentences. He lays more stress on characterization than on plot and the endings of his stories seem to follow naturally from the character he portrays. Some of his characters are memorable; for example: "Gaja" in 'Disa Sapan' ('Daydreams'; the 'Doctor' in 'Ugddea mollar tufan varo' (The roaring wind on an open moor)

Olivinho Gomes

Olivinho Gomes has tried his hand a poetry but he is at his best in his short stories. The stories in his "Mon voddtta voddona" (The Hesting mind)(1981) are appealing. Gomes differs from other Konkani short-story writers in the fact that unlike most of them he is primarily more interested in universal human psychology than depicting, customs and manners of a certain community. Thus his character 'Ramlal' is a universal type. He is a leper; but he is heir to all urges of sex and passion. But he cannot satisfy them. He is an outcast. Everybody shuns him. "To be or not to be" that is the question, he asks himself with no solution in sight..... The touching story Vhonkol' (the Bride) could have taken place

anywhere in the world. A girl who has been disappointed in love tries her luck for the second time. Her new lover wants to marry her. But on the day of the marriage the prospective bride-groom informs that he does not want to marry her. It is the shock that makes her go mad. The whole of her life she sits clad in the bridal dress awaiting the arrival of the bride-groom. Gomer knows how to create the right atmosphere and to evoke the right mood. His narration is quick, his dialogues effective, his descriptions short but apt... A certain pessimism pervades most of his stories. We are face to face with the sordid wickedness of a section of humanity.

Ramakrishana Zuwarkar (1935)

Ramakrishna Zuwarkar who has already made a mark as a playwright brings out a book "Amcheo Khobro" (Our Stories) published in three parts. Two parts are published in1981. Many of his stories are translated into Konkani from his own 'Stray Stories' (already published) and from, 'Untold Stories' (to be published soon) in English. The author says in his foreword: "It is not that these stories have actually happened in anybody's life. These stories have been composed with the help of imagination from my experience of life." Guided by such words, the reader knows that these are not extracts from the writer's biography, though many of the stories leave this impression. These stories are not logically interconnected. They are infact 'stray stories', only a vaguely perceived personality of the writer threads them together. The stories throw significant light on many an aspect of Goan society. At times, the writer expresses thoughts that are worth remembering. In his story 'Religious Fanaticism' he says: "It is true that unless you die you can't see Heaven. But if I had to imagine heaven, it would be a place where there are no castes and creeds, no pure and impure, no high and low, where one could go where one wishes to, where the body is not shackled by chains and where there is joy."

N. Shivdas (1949)

N. Shivdas is both a poet and story writer. "Gollsori" (The Necklace) is his first collection of short stories. Apart from their merit as effectively and artistically constructed stories, they are valuable as vivid pictures of Goan village with its temples, mud houses, fertile fields and lush green hills.

N. Shivdas vividly describes the psychology and the customs and manners of the unsophisticated but superstition-ridden village folk. His story, "Gollsori" (The Necklace) is an example of his ability to recreate the domestic atmosphere in a hindu village of Goa in such an intimate way that the little objects in the house appear to stand before your very eyes, in all their colour and contour.

N. Shivdas has the necessary vigour of style and precision of words that go to make a successful short story. Here images and idiomatic phrases abound, creating a singularly rustic atmosphere haunting in its strangeness. Shivdas seems to have struck upon a convenient formula to make his stories interesting and effective. Most of his stories end with violent death.

Many a time he sacrifices his characters on the altar of desperate situations, as in the stories:'Gollsori'. 'One eke jinnecho';'Bhollem';'Ranboil'. The ending is not always logical. But the average reader will hardly notice it. The art of narration, the march of events, the telling dialogues. drag on the reader inevitably to the foreseen end. One has, however, the feeling that Shivdas like a good disciple of R.L. Stevenson, thinks of the ending first and constructs everything else to that effect. But this feeling does not at all prevent 'The Necklace' from being precious and hauntingly beautiful.

Mahabaleshwar Sail (1954)

Mahabaleshwar Sail brings a new note to the Konkani short-story. He knows how to develops a situation to its crescendo leaving the reader stunned and gasping. There is a disturbing note of despair, a feeling which is not common to other Konkani short-story writers. He portrays human suffering and human folly and

human failings with a violence that leaves you gasping for breath. Here are the titles of some of his stories: 'Sonxa Kalzachem Cheddum' (The girl with a rabbit's heart); 'Xar Pixem' (The attraction for the city); 'Ek Xenil'lem Mornn' (A corpse lost); .'Ek Hunddko Hunddketa' (The sobbing of a sob) and 'Kolsunni' (The bitch). Most of his telling images are taken from the rural life of Karwar and Goa Tarangam (1991).

Tomazinho Cardoso

"Zhelo" (1985) is a bunch of short stories, mostly dealing with the changes in Goan life after the liberation. He describes the changing social patterns and also the values. As a teacher and Sarpanch and as an actor and singer, Tomazinho has come in close contact with a variety of characters and situations. Tomazinho is pained to see the corruption,the drug addiction and the immorality of the new emerging society. His stories are a graphic description of Goa of today.

Shashikant Punaji's (1963) 'Korunk gelo ek', Vasant Bhagwant Sawant's 'Kham Sutri', Vithal Audienkar's 'Avoi'. These stories do present a vivid picture of Goan life.

Narayan Borkar in his "Tujea Moga Khatir" (For your sake) tells stories in a simple way without trying to embellish them either with similes or metaphors. He is also the writer of the lives of common people with their ordinary day to day problems.

Shashank Sitaram's Nobot contains sixteen stories. Shashank has his own way of telling stories "Terezina Maim" describes the state of an old woman who has married sons but has no where to go. Shashank uses an expressive and idiomatic Konkani. Some of his stories, however, have a didactic ring about them.

Prabhakar Tendulkar's Kotha-Ghons has a few interesting stories particularly "Gulab" which is a sad tale of a woman forced to sell her body to get money to save her dying husband.

In **Atchyut Totekar's** 'Chaitrangann' 1988 the region of antruz Ponda) comes alive with its ever green nature and ever green nature men and women , with its fairs and festivals. He does also create memorable characters, and describes situations which bring out their finest traits.

The countribution of women to Konkani short-story is significant. Besides Meena Kakodkar and Sheela Kolambkar and Jaimala Danait, many others have fried their pen at short-story with success; a few names may be mentioned: Hema Naik, Jayanti Naik, Rajani Bhembre, Sunita Dhempe, Vimal Kane and Mukta Shastri.

Meena Kakodkar (1944)

Meena Kakodkar has given to the short-story a new content, a new dimension and above all a new vibrancy. The plot of the story 'Dongor Chonvlo'la' from the collection of the same title is extremely thin. A city girl just married comes to village and distance from the city she fears she would be bored with the uneventful life in a village but a simple uneducated village urchin communicates to her his genuine love of nature and unveils all its resplendent beauty.When the time comes for her to leave the village there are tears in her eyes. The story which is replete with delightful descriptions of rustic nature is a veritable poem in prose.

'Suknnea Pila Re' is a heart rending tale of a childless woman who adopts her nephew and lavishes on him all her maternal love and care only to see that her turns to his father's house, leaving her once more sadder and lonelier than ever before. Meena Kakodkar with a light touch describes all the untold agonies of a childless woman.

With the magic touch of her bewitching style 'Meena Kakodkar transports us into a world of unalloyed emotion peopled with beings only too human. Right word come to her naturally and the reader is caught in the web of her artistry before he is even aware of it. In her stories' nature and man are inextricably fused together and descriptions and dialogues serve to create in the reader a nostalgic mood of rare intensity. Meena Kakodkar is

sentimental but her sentimentality is subdued to an innate sense of art.

Sheela Kolambkar's collection 'Oli Sanz' (The Moist Evening) depicts life in the raw. She picks up scenes and situations from around her and presents them as they are, without comment. Sheela Kolambkar has a feeling for nature, a felicity of description, a broad empathy for beings and a deep sense of social awareness.

Sheela Kolambkar paints human characters, narrates incidents and evokes emotions with a delicate touch. She looks at the world around her with the eyes of a child. Her story "Maggie" is but an example. Maggie is a little girl ill-treated at home, scorned at school. She finds solace in an imaginary world which she creates for herself, of a similar type are the stories such as 'Khell' (Game), and "Baby".

In the story 'Ghai' (The Wound) she deftly shows the pangs of unrequited love.

Sights and sounds are happily blended in her stoires. She is more a painter than a mere story-teller. She willingly lingers over a sunset, a flowering tree or even a crab. Some of the passages are skilful snapshots of the beauteous nature of Goa. In her hands. Konkani language reveals its mellow grace, its bewtiching charm. She is a supreme artist, for she knows the secret of great art which lies in concealing art.

Jaimala Danait (1947)

Jaimala Danait in her 'Kavaso' (Ketaki Flower) (1978) deals mostly with domestic problems. Though some of her stories tend towards sentimentality, her treatment of the theme is natural and her style simple and idiomatic. In the story 'Problem' she deals with the problem arising out of jobs, leaving the child to the mercy and whims of the maid servant. Jaimala poignantly brings out the loneliness and helplessness of the child who becomes unduly sensitive and dangerously irritable. 'Ankvar-Mori' is a story of an unmarried mother who passing through great hardships,educates her son, gets him married to a rich girl only to be scorned and despised by the daughter-in-law as "Virgin-Mary". Jaimala also

deals with inter-caste marriages and the dowry system. Fortunately, not all her stories deal with social problems. The title story 'Kavaso' shows the sentiments of a newly married girl whom her husband offers a Ketaki flower. This throws her into a sad reverie She remembers how a friend of hers had died. Her melancholy overpowers the reader too.

The story 'Note Choloili' (The false note) is also an extremely disturbing story. A swindler succeeds in passing on a false banknote to a illiterate woman vendor. The woman takes the note to a restaurant. Jaimala is perhaps most successful when she is describing the life of birds and animals. The stories "The Lizard", and "The Crows"are cases in point.

Hema Naik

Hema Naik, a leader of the feminist movement in Goa, gives expression to her ideas in her stories collected in "Posoi" (The Halo") (1982). The principal theme of Hema's stories is the woman and woman alone. This limits the scope of her stories but gives them also a unity. She is more interested in characterization than in plot though she shows enough skill in structuring events and springing a surprise at the end. Hema's style, however, is too simple, too straight forward, too sober to lend bright colours to certain situations, to heighten tensions. Though she lacks sophistication she is equally free from artificiality. The character and influence of Hema's stories are aptly summed up by Uday Bhembre in his introduction to the collection: "Hema's literary consciousness is coupled with a sense of social responsibility. It is in this perspective that she has studied women's woes and sufferings. She takes care to analyse the feelings particular to women and throws light on their consequences at the psychological as well as social levels".

Her militant spirit against unjust, irrational and stultifying social convention is well seen in her stories like 'Porsum Portun Fulta'. Herein, a young window marries her husband's friend to set at rest the evil tongues of the people.

Jayanti Naik (1962)

"Garjan" is Jayanti Naik's collection of stories. "Garjan" means "The Roar" and in fact here the woman conscious of her strength and her social rights "roars." It is a roar of revolt against the mighty and the rich in favour of the poor, the weak, the oppressed. There is vigour in her style but at times her expression lags behind her thoughts.

"Nimnnem Bondd" (The Last Revolt) expresses dissatisfaction against the idea of God's justice. As there is vigour and speed in her narration there is colour in her descriptions. Some of the rustic scenes she describes are, indeed, memorable, she gives minute details ,which bring back to life the atmosphere of the rural Goa.

It is true that the women writers are prone to a certain sentimentality but this sentimentality is hardly overdone.

iii) Essay

It appears that the literary form "essay" is less cultivated than poetry or short story. There are only a few writers of note who have specialized themselves in the genre. The following writers need mention: Laxmanrao SarDessai, Ravindra, Kelekar, Chandrakant Keni, Dattaram Sukthankar, A.N.Mhambro, Lucio Rodrigues. Shankar Bhandari, Purushottam Shingbal. However, most of the writers have some time or the other written essays. Mention may be made or the following; Shennoi Goembab, Ramchandra Shankar Naik, Vishnu Naik, Shantaram Hedo, Nilkanth Dhume, V.J.Usgaonkar, Vasant Neurenkar, Mons Carmo Da Silva, Atchyut Totekar, Kisan Kamat, Govind Mudras, Ramakrishna Zuwarkar, Tanaji Halankar, Mahabaleshwar Sail, Soter R. Barreto, Damodar Mauzo, Meena S. Kakodkar Pundalik Narayan Naik, Tukaram Shett, Hema Naik, Gajanan Jog, Tensing Rodrigues, Abahy Kumar Velingkar, Leena Hede, Shyam Verenkar, MandoharRai SarDessai.

Many of the essays lie scattered in both dailies and periodicals in Devanagari as well as Roman script. The following may be mentioned: "Udentichem Sallok" 'Dor Mhoineachi Rotti'

'Vavraddeancho Ixtt', 'Sallik', 'Gomant, Bharati', 'Novem Goem', 'Sad', 'Sallik', 'Vidya', 'Projecho Avaz', 'Novem Goem', 'Mirg', 'Gomant Bharati', 'Triveni', 'Rashtramat', (Daily) 'Kullagar', 'Punav' 'Konkann Times', 'Konkan Bharati', 'Zag', 'Parmal', 'Parashuram', 'Sot', 'Loksad', 'Divtti', 'Gulab', 'Goencho Avaz'. 'Ankur', 'Zait', 'Vangddi', 'Rashtramat', 'Sunaparant'.

Though these essays deal with a number of topics there is one topic death to most of the essayists : it is Goa, Goans and the Goan way of life. The most eminent among the essayists, Laxmanrao SarDessai, Dattaram Sukthankar, AN. Mhamabro, Nilkanth Dhume, Lucio Rodrigues mostly speak of Goa of yesterday and today. Another trait which is common to all the above mentioned essayists is their sense of humour without malice. Ravindra Kelekar along appears to be serious most of the time.

A special mention must be made of **"Swati"** a collection of literary essays and poems edited by **Vishnu Naik** and published in Bombay in 1960. Many famous writers have contributed to this collection: of whom Bakibab Borkar, Laxmanrao SarDessai, P.L. Deshpande, Mangesh Padgaonkar had already made their mark as writers in Marathi. Other writers are Nilkhant Salkar. The essays cover a wide range of aspects of social life of Goa and the rest of Konkan: Lucio Rodrigues' "Poder (The Baker)is a vivid picture of the bread vendor who goes from house to house selling loaves.

The baker was a village type who had an important place in the social set-up in the erstwhile days. The touch of humour, anecdote, are some of the well known features of Prof. Rodrigues, style which are evident in the essay.

Lucio Rodrigues thus recollects the baker of his childhood days: "The baker made his musical entry on the scene with 'Jhang'. 'Jhang' sound of his specially made bamboo staff. One had supported the basket on his head and the other banged the bamboo on the ground. He would greet the lady of the house with his 'good morning' and then place his basket on the vertical bamboo. We kids would be pushed aside with a mild scold and the loaves would be delivered to the servant. But we would not give up. We climbed a bench or the parapet and peeped into the basket, somehow. I

can still experience the typical fragrance of those loaves, this moment. Loaves for the olders and the bangles for children. Then we did not even care to brush our teeth or wash our mouths properly. And why should we? Who would take the trouble of plucking the mango-leaf for tooth-brush? And a tiger never brushes his teeth. Hot tea could wash and clean up everything so nicely after all! Soaking the bangles in hot tea we relished so much! Even now the flavour and the taste get revived on the tongue. Then the baker would return homeward after his usual sale, at about 10 O'clock to receive our greetings again."

Prof. Lucio Rodrigues (1915-1973) was a teacher of English literature at colleges in Bombay and Goa. Though working in Bombay he also associated with Goa's freedom struggle. He started the literary magazine "The Liberation Movement" and contributed to many publications in India. An authority of repute in the field of Goan folklore, he contributed several pieces in English and Konkani to various periodicals and radio. He has two collections of essays to his credit. He was a visiting Professor of folkore at Indians University in 1969. His essays in English and English translations of his Konkani essays were posthumously published as 'Of Soil And Soul and Konkani folk tales' in 1974.

In "Goencho Demand" (Litigation in Goa) by Dattaram Sukthankar, the author in an inimitable humorous style exposes the intricacies of litigation in Goa and throws light on the psychology of those who are caught in the web of unending legal quarels. In "Nustem and Nuste-Kan'n" by Nilkhant Dhume light-heartedly highlights the love of Goans for fish, and in "Balkanv" he analyses how the institution of Balkanv (Verandah) has trained young Goans in social behaviour and how it has left an indelible mark on their individuality.

In "Mhozo Ganv Bori" (`Bori' My village) Bakibab Borkar presents with a nostalgic feeling a picturesque village of Goa with its green fields, its cool areca groves, its rivers. In "Karwar", P.L. Deshpande the renowned playwright and humorist of Marathi recounts his memories about his maternal uncle's house in that region. Written in a familiar Karwari style of Konkani, the essay

is a delightful blend of dialogue and description. Written in Malwani style of Konkani "Hirveam Konkan" the poet Mangesh Padgaonkar describes the people of Konkanthus. If they get rice and fish they will be happy anywhere in the world. They are like the jack-fruit: thorny on the surface but sweet inside. Laxmanrao SrDessai's "AmcheMustintle Mastor" (The Teacher of our Times) is a humorous and realistic account of the state of education in good old times. Teachers and students get their share of satire and sympathy.

This collection containing an array of topics in a variety of styles is a valuable contribution to Konkani literature as well as to the knowledge of Konkan and its people.

LaxmanRao SarDessai

LaxmanRao SarDessai (1904-1986) like Bakibab Borkar was already a front-rank man of letters in Marathi when he started writing in Konkani. When he took part in the freedom struggle started by Dr. Ram Manohar Lohia on 18th June 1946, the realisation dawned upon him that as a writer he had to communicate with the people and that with own language Konkani.

In his autobiographical essays entitled "Khobri Kaim Vormacheo Kaim Kormacheo" (Stories about Myself, My deeds, My Misdeeds) (1980) (Sahitya Akademi Award 1982) LaxmanRao SarDessai throws light on himself and the Goa of his young days. Autobiography is a mirror and there is a strong temptation to make up one's face before seeing it. LaxmanRao SarDessai is not immune to this human failing. But the essays are primarily 'Khobris' that is chats and have the pleasant and intimate flavour of a heart to heart talk with the reader. LaxmanRao says: "I have met thousands of persons, I have experienced their desires, their jealousies, their hopes and aspirations. I have been all the aspects of nature:Sea, Sky and Land. All this I have stored in my mind's sky. Instead of adding to it. I am, at present, of the opinion that I should digest it, assimilate it, turn it into a part of my own being and through this strange process create something novel."

The author looks at himself and others. At times, he closes his eyes to the external world and looks within himself, he delves deep into his own past, judging himself, excusing himself. The reader unwittingly takes interest in this introspective activity of the author. The following essays belong to the autobiographical category:- 'Old Age', 'I Undergo an Eye-operation', 'A bunch of Bananas', 'My Second Wife', 'My Name', 'I am a Fakir'. The following essays are more objective: "Old Names", "The village Teacher", "Litigations", "Toddy-tapper", "The Goan Goldsmith", "The Temple Priest", "Fotto and Ramgo" and "Crabs". Many a time however, the autobiographical elements creep into the essays belonging to the second category, perhaps to show the truth that all great writing is ultimately autobiographical.

We see not merely the rich personality of the writer but the varied life he had lived and the world he had seen. Goa and Goans of yesterday and today relive in those pages written with gusto and humour, humour that is light and controlled. Goan character and culture and virtues and weaknesses of Goan are revealed in these pages in a manner that is much more effective than any serious work on the subject.

LaxmanRao makes fun as much of himself as of others. When his eyes are healthy he looks at the world. When his eyes have to be blindfolded because of a cataract he looks at himself with the same objectivity as he looks at others. Though he was more than seventy-five when he wrote these essays, LaxmanRao had managed to keep himself young at heart. His grand-daughter called him "Mhataro Bhurgo" (Young old man).

An indefatigable walker, he had visited every nook and corner of Goa, personally met all the characters he describes and from them heard stories and tales which he has so vividly retold in his own inimitable style. Here is a portrait of a hero- an extraordinary eater he had seen in his childhood and perhaps secretly admired: 'Just as man's personality be it good or bad is marked on the face, Ramgo's personality appeared to be reflected on his belly. It is his belly that expressed all his emotions thoughts and passions. He had offered his own self to his belly and it is

his belly that consumed all his energy, but his face was absolutely emotionless, passionless, as if it were an animal face. When Ramgo was full, his belly smiled. The whole day and night his belly was naked. The only pieces of clothing he wore were a towel around his waist and a dirty kerchief with stains of oil. This was his dress in the rain as well as the sun. No rain could ever have any effect on his body. He used to walk unhesitantly in the rain and wonder of wonders no drop of water could be seen on his belly. His belly was always dry. One ignored what efforts he had made to acquire this quality, but if some one holds an exhibition of bellies, there is not a shadow of doubt that Ramgo's belly would carry the first prize. While Fotto's belly touched his back, Ramgo's belly bulged forward with great dignity. Fotto's belly never bulged though he pressed into it quantities of food, and though Ramgo fasted for a number of days, his belly never subsided. At the most it would have about five furrows and would undergo a slight change of colour. When I closely observed his belly I felt that it was in his belly that God had placed his brains."

His language is the very dress of his thoughts and adapts itself admirely to the subject. His prose can be crisp and clear and when the subject demands it can rise to poetic heights. Here is a description of his grand-daughter: "Maya is my grand-daughter.Very talkative. You can't beat her in talking. As she talks ideas flow from her. It appears she will be like her father. She is not afraid of any one. She makes fun of me. I am pleased with her. Her father too. My daughter-in-law does not like this. I say to myself: I did not give freedom to my children. I kept them at a distance. I regret it. Maya fulfils my unfulfilled desires, but her mother says I pamper her."

And here is the description of a toddy-tapper:"A farmer or a peasant or a worker on daily wages, lowers his head and walks. The toddy-tapper raises his head straight and erect, looks around in all directions. Then he is no more a toddy-tapper. He becomes a dreamer, an artist; you cannot but admire his agile hands and legs. You admire the circus girl who walks on the tight rope. But you don't admire this toddy-tapper, who indulges in acrobatics high

up in the sky."

One can have also an inkling into Laxmanrao's mind from his speech for the Sahitya Akademi Award giving function:" I set a great price on writer's individuality. In case this individuality is sacrificed on the altar of practical considerations, his literature will inevitably be sapless and soulless. If a writer lets his principles be polluted for the sake of striking a compromise with the unpalatable facts of practical life, he will be a prey to internal conflicts and will be condemned to a life at war with itself. In short, he will have a sullied individuality while waxing eloquent on morality and purity...If gifted with talent, he may appear to be successful for some time in this skilful acrobatics, but his convictions lacking nourishment, his genius will be degraded and stultified.

True literature takes its nourishment from the "Mantra", the spirit and not from the "Tantra", the technique. Spirit thrives on 'Tapa' on concentrated hard work. It is the spirit that gives rise to power, power begets wigour. Without this vigour, this life force, literature fails to impress. Hence, if vigour is lost because of worldly temptations, lips will be unable to utter words of power."

Laxmanrao SarDessai has endowed young Konkani literature with the rich maturity of his old age.

His "Kathashilp" (The short story. Its sculpture)(1977) is a collection of critical essays on some of the foremost Konkani short story writers: Meena Kakodkar, Sheela Kolambkar, Pundalik Naik and Damodar Mauzo. He reviews the work of the young writers with a critical look replete with sympathy and understanding.

The first chapter of 'Kathashilp' is an interview that the publisher Sumant Kelekar had with the author. The interview is important in the sense that here the author answers certain cogent question like "Why did you start writing in Marathi?" /"Why did you choose the short story writer's life?"/ "Is art for life's sake or life for art's sake?" /"What is the relation between literature and morality?"

The writer answers the first question thus:"Portuguese is a beautiful language. I knew it well. Even then I felt it was a foreign language. Marathi seemed closer. All the writers of my generation

wrote in Marathi, we had not yet realized the importance of Shennoi Goembab's work. I had never thought about the relation between Konkani and Goans and the reanaissance of Goa. Marathi was close at hand. It is your generation that upheld the idea that Konkani is our mother-tongue, and that if we don't write Konkani neither we nor our language will grow. I started writing in konkani late; i.e. in 1950 after I went to Bombay. I started writing for All India Radio, Bombay, "Projecho Avaz', 'Sad', 'Sallik'etc. and then I took a liking for Konkani. And it was then that I realized the importance of the work of the younger generations. Since then I have been a devotee of Konkani and have fought in its favour."

It is important to know these thoughts for they throw significant light on a number of writers of the older generation who had adopted Marathi as the literary medium, but who slowly turned towards Konkani without of course giving up Marathi totally.

Ravindra Kelekar (1925)

Having taken an active part both in politics of Goa and in politics of Konkani and having met and lived met and lived with personalities like Kakasaheb Kalelkar, Ram Monohar Lohia, Ravindra Kelekar has had a rich and varied experience both as a politician and writer. Though he has handled genres like fiction and theatre, it is in essay that he exceds. Most of his essays are in the form of notes something like loud thinking. A voracious reader and an active political worker, Ravindra Kelekar.has, however, enough time to stand and stare at things around him and some of the pssages are beautiful word-pictures of nature.

Most of Ravindra Kelekar's writing is in the form of personal essays, or rather diary notes. Eclectic in his method he is given to rambling which invariably makes for the intelligent reader's delight.

While Shennoi Goembab was chiefly concerned with the independence of Konkani, Ravindra Kelekar has another string to his bow that of Goa's freedom. In fact, this strain is foremost in his writings before the liberation. It is obivious that this concern

for Goa's freedom goes along with Goa's integration with India not merely political but cultural and emotional as well. Hence he makes it a point to introduce to Konkani readers Indian thoughts and culture and especially Gandhian thought in all its aspects. "Mahatma" (1954), "Satyagraha" (1995), "Mangal Prabhat" (Translation of Gandhiji's writings from Yeravada Prison) (1956), "Axe Axil'le Gandhiji" (Such was Gandhiji) (1960). "Mahatma" is a translation of sixteen essays on Mahatma Gandhi by eminent personalities ranging from Jawaharlal Nehru to Prema Kantak.

"Vellevoilyo Ghulo"(Shells on the Sea-shore) (1973) is a collection of diary entries. The writer says:"When I write something else, I have others before me. When I write a diary I speak to myself."

In his preface ManoharRai SarDessai thus assesses the work: "This diary is not confessions, the one who writes confessions has either to be a fearless die hard criminal like Caryl Chessman or a saint like Saint Augustine. Ravindra Kelekar is none of these. These entries are meditations in search of truth. Though they do not reflect the day to day life of Ravindra, they do reflect his mind. Thus they are not merely meditations they are also a presence."

Infact,'Vellevoileo Ghulo'is a diary not so much of what the author does but of what he becomes. It is more a record of thoughts than of events. It is a long meditation on life. The author thinks and thinks loudly over the problems of life, love,sex, literature and nature.

In this work we get a glimpse of the vast reading of the author, we come across numerous references to great writers such as: Plato, Stefan Zweig, Monsignor Dalgado, Sane Guruji, G.B.Shaw, Lin Yutang, Maulana Azad, Dharmanand Kosambi etc. It also contains critical comments on works like: Tulsidas' 'Ramacharita Manas', Anatole France's 'Penguin Island', Tolstoy's 'War and Peace', Marcel Proust's 'A la Recherche du Temps perdu', Maugham's 'A Gentleman in the Palone', Nirad Chowdhury's 'The continent of Circe', and Kaka Kalelkar's 'Prema Sakha Mrutyu'.

"I read a story about Rajaji. Somebody took him to see a dance. On the stage were dancing a half-naked woman and a half-naked man. When the dance was getting interesting Rajaji left the hall and made for home. The one who had taken him for the dance ran after him and asked, "Rajaji, What's the matter? Why did you leave in the middle of the show?" Rajaji answered : "This dance is meant to arouse passions. You brought a naked woman to dance on the stage." The man smiled and said: "Rajaji, Shankar-Parvati used to dance, in the same manner". They were dancing of course. They didn't go to see others dance." Rajaji retorted.

"The three great events in Buddha's life occurred in the shadow of the tree. He saw the light of the day under a tree in the grove of teak trees. He got his 'illumination' under a Pipal tree on the bank of the river Nerenjara in Gaya. A Buddhist had said, "Buddhas are not born in palaces. They need open places and fresh air."

"Uzvaddache Sur" (The Sounds of Light) (1973) are essays on nature with profuse meditations and comments by the author. In his preface Ravindra Kelekar says: "I have come to the conclusion that Konkani is the most difficult of Indian languages except Shennoi Goembab, none of those who have written konkani have written konkani well. As for myself I have not yet been able to touch the real nature of Konkani. The more I grow in age the more Konkani appears to me in its pure form."

"The Sounds of Light" is an effort at translating into words the visible beauty of nature. But the commentator, the thinker in the observer is never silent. He interprets nature in his own a way and many a time not in a rational manner. In this collection are a few essays on "Gharapuri", "My beloved friends, the trees", "Beilur Math", "Varanasi", and "Inspiration from Vardha".

"I feel I have never lost a single evening in my life. When evening sets in I never fail to look at the sky. I never miss it. Some evenings have come into my life like dreams. During many evenings the waves on the sea-shore have told me many a secret between life and death. When evening sets in I look within myself and then my look which was hovering in the sky flutters in

the heart's sky. Just as the sky above has no beginning and end the sky within is shoreless. It is a knot that binds matter with life. There is no difference between the two."

"I was then schooling at Almeida College, Ponda. I was staying in the hostel. On every saturday I used to go to Priol, my village, mostly on foot. On the hillock before the stone-quarry there was a mango tree. Majestic and strong, after a steep climb I used to sit in its shade. Its leaves used to chat with the wind, I don't know from where the wind came and what it saw, but the talk must have been very interesting. For when the leaves heard them they used to laugh and the mango tree shook with great glee."

"One day its leaves on the topmost branch dried up. Slowly it lower ones also dried up. One day nothing remained but its trunk and its leafless branches. Yet it had nothing lost of its majestic talk which it had with the wind. I heard it. It is there that I learnt most of my Vedanta."

"One day somebody came and cut the tree down for fuel. On that day the village appeared to be like a widow." —— ("Mhoje Jiva Bhavache Ixtt.")

"Bhaja Govindam" (1973) are meditations on Shankaracharya's work of the same name. His "Himalayant" (In the Himalayas) (1976) contains some beautiful word-pictures of the snowy mountain region. It is a travelogue blended with reflections and references. It received the first ever Sahitya Akademi Award for Konkani, 1977.

Ravindra Kelekar well versed in languages like Marathi, Gujerati, Hindi, English and Portuguese, has forged a Konkani prose which appeals to the common intelligent Konkani reader. Neither colloquial no Sanskritized it follows the middle path. What it lacks in picturesqueness and vigour, it gains in clarity of thought and simplicity of expression. He shuns alike ornamentation and eloquence.

"I don't like ornamental style." he says. "Just as a girl who makes up her face too much does not look beautiful, an ornate style lacks beauty."

Most of his literature being in the genre of essay and mostly of mediatative character; his language does not possess the rustic richness of spoken Konkani. He expresses his thoughts lightly and lucidly with as few literary adornments as possible. His limpid prose appeals more to the intellect that to the senses. And his writing communicates to the reader the wealth of his own experience with men and books.

"This kind of writing is called "Personal essays". In these writings of mine this "I" is not artificial. I have tried to silence this "I" whenever I could. But at times this "I" shows its face. I can't help it. Montaigne who began this sort of writings says, "I am myself the subject matter of my work."

Ravindra Kelekar has the conviction that Konkani is an independent language and that all the efforts by the antagonists to supress it should be countered with uncompromising zeal. Hence the social and political content of his writings cannot be easily dispensed with. It is like an immovable and essential backdrop to his literature.

Ravindra Kelekar is at his best when he reports simply and sincerely. It is when he tries to analyse or to interpret that he falters and stumbles. One cannot help concluding that the artist in him is superior to the thinker. Even when retelling the Mahabharata in his own words he is clear and simple - he simply narrates - he does not evoke the colour and vigour of the great epic, this does not anyway make Ravindra Kelekar's work less readable. Even his "Brahmanddantlem Tanddov" supposed to be a book on astronomy is in the form of essays, personal and intimate in their character almost lyrical in their expression, Ravindra Kelekar brings down the sky to the level of a room. It is not exactly serious essays on astronomy but essays on Ravindra Kelekar in relation to stars and planets. You will find no figures and numbers.

The author says in the preface:"The mind should be calm, must have stopped its chatter. One must have the habit of sitting in the armchair in the counrtyard or on the terrace or taking a walk in the open. The eye will of its own look up and ask for an answer to the question,"What's all this?" "If you look up and ask for an

answer to the question, "What's all this?" If you look steadily at the sky for five minutes you will see the whole sky dancing. Soon your heart will keep time to the sky and then start dancing in ecstasy. And you will feel you are passing through a spiritual experience."

"This is not a text-book on astronomy. While writing this book I had this objective before my mind: to show that the universe we live in is very beautiful, very mysterious. Living in such a universe it is not fair to be bored, with life, to be pessimistic or to be sullen. We have to liberate the mind caught in the 'self' and look at the world like a child with eyes full of wonderment."

This is a book written by an adorer of nature, written in such a way that others share his joy.

Dattaram Sukthankar (1924)

Dattaram Sukthankar is one of our great humorists. His essays are collected in "Man'ni Punav" (Malini Pournima) (1977) (Sahitya Akademi Award) 1978. Manni Punav is the name of a famous zatra in a Goan village, Marcela, the birthplace of the author. The book is a valuable contribution to Konkani humorous literature. Therein we come across sketches of Goan life and Goans before and after Liberation (1961): "Mashel" (Marcela), "Goemcho Demand" (A Court-case in Goa), "Alampeddyar ani Honvllo" (The Vagabond and the Busy-body), "Nindpi" (The Slan-derer), "Mhalo" (The Barber), "Maddwal" (The Washerman) are some of his successful sketches. These essays written in a simple colloquial language show his wide reading and insight into human character. He satirizes in a playful manner human pride and folly and he is never bitter, he never outsteps the limits of decency and good taste merely to create laughter. Some of his essays are a valuabe record on the social customs and manners and modes of speech of Goans before Liberation. They also cast significant light on the influence of Portuguese administration on Goan Society.

The publishers have rightly called these essays, "Writings on a single theme of Goa and Goans, the author's first love." The author shows a keenness of observation and a cartoonist's pen

in delineating the unusual typical characters and situations.

Sukthankar says:"Almost all my characters are from Goa, my native region and many of them are lowly ones: like the barber and the washerman. They all interest me as human beings, and with all their little tricks, They make me laugh too. But the laughter is not derision. I don't feel superior to them, and I hope my readers too don't. If I were in the place of the characters. I would probably be no different."

Sukthankar is a physician and in the words of M.V. Rahadhyaksha "He brings a clinical detachment to his perception of men and manners. Some of the essays, while being humorous are also tinged with serious introspection and musings on things like unbanisation of Goan villages, a continual drift towards cities and lament at this change over. The very first essay "Mashel" is an instance in point. The author usually weaves his essays around situations and persons and when these characters come vividly alive, one almost sees one's own reflection in these portrayals."

Dr. Sukthankar has a simple conversational style interspersed with local idioms, word-play, childhood reminiscences, dialogues etc. Most of his humour is regional. Structurally, the author's approach is traditional, with a beginning, exposition, development of the theme, a little digression, and the planned ending.

Though living outside Goa for many years Dattaram Sukthankar has maintained in his heart a warm corner for his village Marcela and for Goa. In his essay on Marcela he says:"As I have said, Mashel lies to the North of Ponda. It's the second or third night of Diwali, there is the decorative lighting with candles and clay-lamps on house-front after house-front. The chariot of Devaki Krishna is seen approaching from a distance, dancing as it were to the tune of 'Hari re majhya, Panduranga'. The dust stirred up by the feet of the men who swing the chariot is seen clearly in the light of the chandrajyotis lighted on the occasion. The candle-wicks are not burnt out, are they? The paper-lantern must go up a little, mustn't it? Just then, Hari, the shehnai player, blows into his instrument:" Anandacha Kanda Hari ha..." "Oh, No, I was wrong.

My Mashel lies in the casket of my memory which means it is the most valuable thing in my life...."

It is difficult to analyse humour and much more so to define it. Humour is a quality of the style of the writer. The writer should be able not merely to narrate humorous anecdotes but his very presence in his language should be pleasant, cheerful and tonifying. Once you read him you should find yourself more tolerant and more optimistic.

Dattaram Sukthankar's humour is of this kind. The look he casts at the world is surely malicious, but hardly wicked. He pinches but never hurts. He has an inexhaustibly store of anecdotes that throw light on human failings, particularly on the failings of Goans.

Like LaxmanRao SarDessai he gives new life to a tribe that is fast disappearing: the washerman, the barber etc.

Arvind Narayan Mhambro (1938)

Arvind Narayan Mhambro alias A. N. Mhambro is a poet, a critic and above all an essayist. But as a poet, a critic or an essayist his hall-mark is humour- humour that is controlled, contained and above all harmless. He is never bitter and hence leaves no bitter taste in the mouth of his reader, even if he happens to be the subject. He is primarily an essayist and many of his so-called stories collected in "Ponnji Atam Mhatari Zalea" are almost like essays. His "Goenchi Asmitai" (1978) contains some of the best essays on Goa and Goans. Apparently light in character and casual in their presentation they contain, however, a serious criticism on Goa and things Goan. In fact, A. Mhambro writes lightheartedly on serious matters. He says, "My nature is that of a journalist. I take delight in writing political and social satire. I express my satirical vein in articles, plays and stories. At first I was writing on serious subjects in a serious way. And then all of a sudden the arouse of humour bit me "

"All the political leaders are pearls of the same necklace but ministers are slightly bigger pearls. All ministers hanker after publicity. They make every effort to see that their names, their

photographs, their speeches are published in the newspapers every day. When a minister's name is not sen in the newspaper he does not get a wink of sleep that night. If this happens for four days he falls ill and when that happens he is happy - for then the newspapers start printing his name."

These are the significant titles of his essays: 'Konkani Marathi Controversy', 'Goa of Yesterday, Goa of Today', 'Goan institutions', 'Doctors, Engineers, Professors and others'. 'Goa the cradle of art', 'Goa's freedom', 'Goan Politics', 'Goan leaders', 'Goan ministers' and their administration,'Goan Offices,' the 'Impudent Goans', 'We don't want our Goa'.

And he tells this story: Once during the Portuguese rule, a great physician came to Goa, he operated upon the brain of a Goan and he found in it the following things: "Salazar's photograph, A certificate of Goan Lyceum, One football. One Mercedes Car, One plan of a house. A bundle of bank notes, A dozen beer bottles, One pair of Rayben spectacles, One Rolex watch, Two fountain pens (one Sheaffer, one Parker), One Gabardine suit, One hat, One guitar, a few documents (regarding his property), a basketful of fish, Two or five odd clothes and one sophisticated machine. This sophisticated machine commented on world affairs saying, "I talk, you listen." Do we hear here an echo of "Les carnets de Major Thompson?

A.N. Mhambro throws new, yet playful light on the history, culture, religion, politics of Goa, on Goan customs and manners, Goan bureaucracy, on Goan feasts and festivals and on that indefinable and yet ever present feeling of Goan personality.

Though both Dattaram Sukthankar and A. N. Mhambro describe Goa and the Goans, Mhambro's style is more playful and his method is different. While Dattaram Sukthankar is inimitable in his knowledge of Goa and the Goans before liberation, A.N. Mhambro is well conversant with present day Goan politics.

Though written in a lighter vein, A. N. Mhambro's "Goenchi Asmitai" does give an integrated view of Goa and its life better than any serious work could. His tickling humour never hurts, one wonders whether one should admire his wit or his deep insight into

Goan character. This is how Mhambro describes a Goan in his preface to the book:" A Goan is a complicated character. Who is a Goan? The one who cannot force a ball of rice down his throat without fish or who cannot have a wink of sleep at night if he does not gossip the whole day?... The one, who standing on this doorstep stops a bus and asks his wife to prepare tea, or the one who asks the bus conductor to stop the bus and then starts a new conversation with the man sitting next to him? When I think of a Goan his various faces appear before me. The Goan without listening to anyone fully, says, Oh No!", or the Goan who utters meaningless sentences like "You are funny", "To hell with him", "Oh, you have become so lean." The wise Goan and the stupid Goan, the boaster Goan, the naif Goan, the impertinent Goan, the Goan who says," You are the greatest ass in the world." - all these Goans come before my eyes."

Chandrakant Keni (1934)

Chandrakant Keni, the journalist shows a touch of his profession in his essays. They are marked by simplicity, clarity and have a certain topical character. He exposes a problem with all its ramifications but never imposes a clearcut, ready made solution. He provokes, suggests and asserts but is rarely dogmatic. When he is serious he is not pedantic and gives a personal touch to his essays to illustrate a point all the better. Chandrakant Kenni is a good story teller and in some of his essays he narrates his personal experiences and tells anecdotes and stories to keep up the interest and in so doing lets us have a glimpse of his own personality. Many of his essays lie still scattered in newspapers and magazines. His topical essays in the column "Lharar Ihar" (Wave upon Wave) in the daily "Sunaparant" are highly readable; Keni has to his credit the following collections: "Bimbam Paddbimbam" "Toretorechim Sonvgam"

In his "Toretorechim Songam" (Characters) Keni narrates interesting anecdotes and sketches memorable pen-portraits. Unlike other essayists' Keni's characters are not necessarily Goan. They belong to the whole of India or perhaps to the whole world.

Keni is not obsessed with regionalism and his essays and stories have a touch of universality.

Shankar Bhandari

In Shankar Bhandari's "Paula Konnkonnim" (At every step). We can, at every step, discern the writer's deep experience of life and his wide reading. These are talks broadcast over All India Radio and in these essays there is some flavour of the spoken word.

Bhandari covers a long range of subjects from 'foot' to 'heady alcohol' and he does it in a playful manner. In fact, he deals humorously with serious subjects, like God, worship, astrology, republic. Some of his essays are highly readable such as 'My experiments with untruth', 'Fashion and its authority'. Bhandari makes ample use of quotations culled from the books he had read. Here is one on 'Fashion' by Juvenal: "With curls on curls they build their heads before and mount it with a formidable tower. A giantess she seems but look behind and then she dwindles into a pigmy kind."

Tanaji Halarnkar

Tanaji Halarnkar has written a number of thought-provoking essays. For example his essay "Goribichem sovong" (The Mask of poverty) (Zait 1978).

Purushottam Singbal's (1945) essays are a model of social satire with an ample dash of humour. He exposes in a playful manner the failings and foibles of the Goan society and the social evils. He has a thorough mastery over idiomatic Konkani and brings out all its mysteries and niceties in an impeccable style. His pen-portrait of "Bhavoji" (The Brother-in-law) is memorable; so is his description of the tortures one undergoes in a Goan mini-bus. He has a dig at those who think that old is always gold": "The sun was so bright during the Portuguese!"

"Sallkam" (Lotus Flowers) by **Narayan Lad** is a collection of essays based on life and experience of the author. Lad writes

in a simple and straightforward way and in a sense these essays do not have a literary flavour. The author narrates certain events in his life and draws certain conclusions. They are nevertheless thought-provoking and interesting, and have the valuable trait of "sincerity" and hence they have the fragrance of the amiable personality of the author. Lad asks fundamental questions such as: "What is God? Is He formless or with a form? Is He all powerful? Is He all pervasive? What is religion? What is knowledge?" The author does not give direct answers to these seemingly unanswerable questions. He narrates his own experiences. Let the reader draw himself the answer. These are spiritual essays with a message but they do contain certain well etched pen portraits of persons such as the one of Digubab. Lad was a teacher and his essays are good lessons that show you the way to be a good man.

iv) Novel

Though the novel in Roman and Kannada scripts has a long tradition, novel writing in Devanagari is comparatively recent. There is of course "Sunsar-Butti" a novel by Shennoi Goembab written in early thirties. It is not exactly a social novel—it would be difficult to classify it as such. It is almost unique both regards the theme and treatment. It is an imaginative tale of what happens to the souls of persons who go to the other world after the great deluge described in the Old Testament. Each soul presents its case and pleads 'not guilty' before the great Judge. While doing so it portrays the life it lived on the earth. An array of characters is the result. The novel is amazingly beautiful thanks to the skilful blend of fantasy and realism. For its sheer epic sweep and grandeur it is unrivalled.

Goan writers had, of course, written novels and very successfully too, in Marathi, English and Portuguese. Mention may be made of "Bhavin" (Devadasi) by B. B. Borkar, "Mandavi Tum Atlis" (Mandovi! You have dried up) by LaxmanRao SarDessai "Menaka" by B. D. Satoskar, "Sorrowing Lies My Land" (1955) by Lambert Mascarenhas, "Os Bramanes" (The Brahimns) by Fran-

cisco Luis Gomes and "O Signo da Ira" (The Sign of Ire) by Orlando De Costa. Except for "Os Bramanes" Which has an all-India background the rest are basically regional. Konkani novels, too, share this trait.

"Tulshi" is a novelette by **Ravindra Kelekar**. It is the story of a woman's woes which know no end. The narration is rapid but dry. Descriptions are very few, the development of characters unconvincing and the places remain indistinct. Nevertheless, Tulshi is a departure from the traditional romance writing in Goa. The author makes no effort to make situations melodramatic. The virtue of the novel lies perhaps in the fact that a story has been told in a linear straightforward manner with an unassuming artlessness. It also describes the plight of the Goan woman and the woman in general. Any woman for that matter could be a victim of fate and men like Tulshi.

Pundalik Naik's "Bambar" (Mud) (1976) gave a serious jolt to the self-righteous white collared middle-class mentality readers fed on goody-goody moral stuff. The novelette, the first of its kind, with a language deliberately crude and indecent became soon a subject of controversy, attracting virulent criticism and unstinted praise. The author in the very dedicatory remarks throws a challenge to the self-styled intellectuals, "I splash this slush on the head of all the intellectuals who catch fish without wetting their cock." The challenge, however, looks like a pose to attract attention rather that an attitude to be taken seriously.

It is the story of a village adolescent coming to Panjim for further studies. He happens to stay in a slum area and is drawn into an act of fornication with a girl just married. He seems to take vicious delight in all these acts and gives vent to his lubricity at every opportunity. The uninhibited boldness and vividness of descriptions, the crispness of dialogues reveal the author's mastery over the language.

Pundalik Naik boldly and sharply pierces through the glossy surface to the stinking reality underneath. The novelette, however looks like a skilful experiment of a talented adolescent rather that a meaningful attempt at showing the repulsive side of

one of the strata of social life. It is difficult to understand the cynicism revealed in the last words of Dharmu Pallnni the hero of the novel: "Just as I was sure I should fail this year, I knew also that the girl would be pregnant."

"Acchev: (The Destruction) (1977) is a powerful novel on the destruction of human values in the wake of a rapid development of mining industry, which had created an unprecedented upheaval in the life of the Goan villagers. With its vivid poetic dialogues. The novel has added a new dimension to Konkani realistic fiction.

Pundalik Naik uses a crude, rustic language that effectively reflects the rustic life of the villagers of Goa. Regarding description of sex, he has the boldness of a naturalist writer with an uncanny mastery over spoken Konkani. His short stories as his plays are disturbing. The rustic vigour of language and the rapid movement of sentences are such that one hardly notices the technical errors in his story-telling or the logical flaws in his philosophy of life.

The novel 'Pakhlo' (1978) by **Tukaram Shet (1952)** is a remarkable work in many ways. It is both a psychological and social novel. Pakhlo is a Konkani word for the European or white-skinned. Born of rape by a Portuguese soldier, young Vithu, fair-skinned and fair-haired is nicknamed Pakhlo. He is scorned, ill-treated and at times even tortured. Neither Christian nor Hindu society does not accepts him as its own. He belongs to none. Almost an outcast, uncared for, unwanted. A series of misfortunes befall him. A girl whom he adores refuses to marry him because he is a Pakhlo born of a Christian. His maternal uncle's daughter gives birth to a fair-skinned girl. Her husband suspects that she is the daughter of Pakhlo. The jealous husband illtreats the wife who out of sheer exasperation commits suicide. Pakhlo is asked by many to go to Portugal in search of his father. But Pakhlo thinks: "I wander. I roam about in this land like the wind. I am fixed to this land. I am native of this soil just like this mango-tree. My roots have gone deep into this earth. Here I have grown up in strength and blossomed. I am a European living in the bosom of this land". Many a time an intese melancholy comes over him, a feeling that

he were better not born at all. When his mother dies he goes to the crematorium. But it starts raining. The body does not burn. Pakhlo says to himself:" My mother's body does not burn because I am a Pakhlo. I shouldn' have been born a Pakhlo". This pathetic tale is told on two levels. The hero is the narrator in one chapter in the following chapter, it is the writer who unravels the plot and throws light on the characters. The language of the novel is simple, natural and reflects rustic modes of speech of the village folk. Though the writer fails to give the hero a convincing language, he is highly successful in recreating the life in a Goan village. Tukaram Sheth has a few happy expressions:" His mind was a desert full of cactii". "The tale developed its colour like the betel pan".

LaxmanRao SarDessai's 'Papddam-Kovlleo' (1979) (A packet of Papads) is a novelette on the life of a poor bay named Gopal. Gopal is a smart lad who likes to be of service to others even at the risk of his life. His father is not happy over his son's trait while his mother defends him. He tries to help his parents by selling papads. And one day unable to bear his poverty he wants to drown himself. Like a madman he runs towards the sea to drown his sorrows forever. He hears a desperate voice: "Save my Raoul". Gopal stops, he jurnps over the hedge and sees in the compound, men and women lamenting and asking for help. Gopal jumps into the well and clutches at Raoul's hair and drags him up. Raoul is saved. Gopal feels exhausted and faints. He is dragged up by others. Gopal who wanted to put an end to his own life saves another man's life.

LaxmanRao uses a crisp colloquial Konkani. The narrative is quick but does not fail to draw a vivid picture of some middle-class families on the verge of poverty. One unforgetful character is that of Damu, the groundnut seller, who says:" If I were not cheerful I would have committed suicide." There is also a subtle satire of the rich and their arrogance. LaxmanRao as a professor of Portugurse and French had read many Portuguese and French writers besides of course, English. He was greatly influenced by Julio Diniz, Guy de Maupassant, Anatole France, Emile Zola, Somerset Maugham.His contact with the writings of the great

masters must have helped him in perfecting his own technique as well as style.

'Vodoll ani Varem' (The Storm and the Wind) (1979) is the appealing title of a novel by **Fr. Antonio Pereira (1919)** who has to his credit a number of religious essays and monographs. This is his thirteenth book. The author qualifies his work as 'Tollmollit Kanni" -a disturbing tale. The author qualifies his work as 'Tollmollit Kanni' -a disturbing tale. The tale is indeed disturbing being that of a sincere priest. The author admits having been influenced by novels such as 'The Shoes of the Fisherman' by Morris West, 'Satan never Sleeps' by Pearl Buck and 'The Diary of, 'a Country Priest' by Georges Bernanos.

The author states that these novels are written by non-priests and hence the writers have not been able to delve deep into the heart of a priest. 'Vadoll ani Varem', however, is a tale of a priest written by one who is a priest and knows what he is talking about. The novel throws light on the thoughts, feelings, trials and tribulations of a priest. The author has not only made use of his own experiences but has availed himself of the experiences of other priests. As such, it is a valuable human document. This priest, however, is a Goan priest. The author states that foreigners have been characterizing the Goan priests as 'ignorant, inconsistent niggers'. This novel has been dedicated to the prestige and glory of the Goan priest. The story moves around Bolvont De Costa of the village of Serauli. A senior priest advises Bolvont:"A priest does not belong to himself, he belongs to others. He is the servant of men and of God."

Fr. Pereira describes a Christian priest, an Indian Christian Priest who wants to get rid of his subjection to Portugal. Bolvont says: 'I don't need Portugal to keep up my faith. I don't need Salazar. I need only Jesus Christ. "Here is the author's final word "There is wind and storm in the life of a priest. He must keep his heart, his sail and soul steady."

Inspite of his good thoughts and good intentions, Fr. Pereira fails to create a convincing character. Bolvont seems to be the incarnation of a theory and looks almost monolithic. F

Pereira fails to portray a priest with all the subtleties and contradictions that go to make a man and also a priest. Fr. Pereira's attempt, however, is highly praiseworthy, almost unique in Konkani literature.

Damodar Mauzo's (1944) novel Karmelin (1982) (Sahitya Akademi Award 1983) is in fact a long story in which the author makes use of the technique perfected in his short-story writing. But the similarity ends here. The canvas against which the action takes place is much vaster than the one he paints in his short-stories.

It is a tale of two worlds: the intimate world of a compact Goan village and the far-off prosperous world of the Middle East with its glittering petro-dollars tainted with lust and blood. Like Karmelin, Mauzo shuttles between these two worlds describing them both in juxtaposition and conflict, trying to maintain a precarious equilibrium. Karmelin is, however, primarily a psychological novel, for, the main concern of the author appears to be not so much to offer a colourful fresco of the two worlds as presenting a finely-etched portrait of Karmelin who willingly loses her own soul in order to save that of her daughter. She crucifies herself on the cross of gold fondly hoping to be resurrected chaste and pure in her daughter.

The first scene of the novel is set in Kuwait, on Karmelin's birthday. It happens to be a Friday. It is a holiday: "Today is Friday. Friday is like Sunday in Goa." This is obviously the most natural beginning, for it focusses our attention on the two most important aspects of Karmelin's life... her sexual life with the Arab boss who pays her generously for all the favours he receives and the news of her husband's death. On that Friday, the Arab boss sends his wife home and makes love to Karmelin in the bathroom. Soon after,she receives a telegram from Goa:"José expired". Her feelings are mixed, her thoughts racing from her worthless husband to her loving Arab boss in Kuwait. Karmelin says to herself. "If my husband had given me only as much love as this Arab, things would not have come to such a pass". and further:"comparing Nissar with

José is like comparing an elephant with a goat. How can
weep over my husband's death?"

Having no faith in her husband José and no resou
her daughter's education, she decides to go to Kuwait t
money. In Kuwait, it is the beginning of a new life. Impris
the walls of a beautiful bungalow and her dealings limite
persons in the house, she feels lonely at first and then she
her new abode. She becomes the mistress of her Ara
At first, she revolts against herself at this adulterous
course of time she comes to terms with her new conditi
come to make money here. And well, he is my boss
Karmelin has but one aim: to make as much money as p
give her daughter Belinda a good education and then
married to a good virtuous young man who will keep he
She is bent on protecting Belinda from all evil, from th
life she has led herself.

When her husband dies she comes to Goa, not
because her husband is dead but because she wants t
daughter. But she will soon return to Kuwait, make so
money and then come back to Goa never to return t
She will send Belinda to College. But pat she gets th
from her daughter: "No, mummy. I shan't go to the
have thought over it, mummy! Now, you don't go any wh
I am big enough now. I shall start earning now. I shall go t

Never for a moment had Karmelin thought
daughter's secret desire would be to go Kuwait, the
brings to nought all her pious hopes, all her plans about
future. In short, it brings to nought all her long suffering.
at the sheer enormity of her daughter's impudent rep
slaps her in the face. All her disappointment and her disi
reveal themselves in this resounding slap on which the
It is not so much an act of correction as an act of s
would seem as if Karmelin slaps herself.

Mauzo exposes a problem without imposing a
and deeply disturbs even the most complacent reader. B
is vaguely aware of this problem which for the first time

in such a bold and effective way. Karmelin is not merely an isolated case but she represents the ever-increasing number of Goan women attracted towards the Golden Gulf countries. The novel has obviously certain socio-economic overtones which are nevertheless subjected to the compulsions of individual psychology. It is thus both a human tale and a social document.

A history of Konkani novel in Goa will be incomplete without a reference to what is termed as "romans". It will be difficult to define "romans" in exact terms. It may loosely be defined as a novel written in Roman script mostly by Goan Catholic writers. Moreover, as the very word indicates, a "romans" must have a flavour of "romance" in other words it has to have a lot of adventure, mystery, love. There are however, many catholic writers who write novels of a different type, they are novels like any other novels in Devanagari script. Novels written by Jess Fernandes, Felicio Cardoso or by Fr. antonio Pereira cannot be summarily termed as "romans".

It is difficult to say when the first "romans" was published but judging by documents available, 'Jacob ani Dulce' by 'Gypsy' published in 1882 may be called as the first "romans". Eduardo Bruno de Souza's social novel "Kiristanv Ghorabo" was published posthumously in 1911. Here was an attempt at portraying Goan society in a realistic way but with an idealistic purpose. He was followed by Joao Caetano de Souza, Antonio Vicente Da Cruz and F. X. Fernandes. Many of these first novelists were emigrants who had returned to India. They were literate, conversant with European languages and they had a sincere desire to educate as well as to entertain the people. During later years, however, learned writers ceased to write in the language, leaving the domain open to less learned and less talented but more prolific and practical writers.

Reginald Fernandes, expresses this regret: "Most of the Konkani romans readers have just rudimentary education like me. Very few highly literate people read our books". To this day there have been hundreds of such novels or romans as they are called. They are widely read and readily sold. Damaciano Fernandes, Reginald Fernandes and Eliot Ely are some of the best selling

novelists. Most of the novels are written in a shoddy style, an are replete with adventures, love-scenes,; the characters ar stereo-typed and poetic justice being meted out at the end.

Caridade Damaciano Fernandes is findly called the 'Fath of the Romans'. He has scores of "romans" to his credit, th most popular being: "Ankvaricho Cheddo" "Armida", 'Rio Rita' "l Beatrice", "Julus Patxai".

Reginald Fernandes is perhaps the most prolific writer Konkani in any script. He has written about two hundred "romanse among which the following: "Gulab" "Arabesca", "Lindorf", "Simone "Dharun Ostori", "Chicann Compnoni" "Singapurcho Savka "Tosca", "Ghatkeak Ghap", "Denvcharacho Sangati", Amoresc and "Soput Eka Ghuttacho". His "Tosca" is a tale of a girl cau in the web of circumstances. She is falsely accused a languishes in prison. Ronald does everything to get her out. succeeds a last in freeing her and they live happily ever af Reginald Fernandes has a style of his own, picturesque and r and has an uncanny power of inventing gripping incidents strange characters. His popularity with his readers is, inde enviable.

A few of the successful "romans" writers need men here:Bonaventure D'Pietro, Tom John Diaş. Antonino D'Sou Dioguinho D'Mello, A. V. D'Cruz: C.D.C. Roman. J. X. Per Sebastio Gabriel de Souza, Ramakant Poulenkar. Venka Alvenkar, Tamaturgo D'Souza, Brazinho Soares: Felicio Caro Jess Fernandes, and their novels:

Antoninho Franciseo de Souza's 'Princess Mafalc 'Tom John Dias', 'As', 'Ahar', Adeus', 'Avoi Konn', 'Hanv Ek 'Atmghat' Tamaturgo D'Souza's 'Tome and Magdalena', João Carvalho's', 'Flora Amorosa', JX Pereira's 'Endddo Inas', 'Laur Carteir', 'Sam Pedr', 'Sampoddlo', 'Domddechi Okol', 'Mog Ghontter', Eiliot de Ely's, 'Portun Ailo', 'Moemkar, 'Muzg' F Cardoso's 'Nimnni Itsa', 'Jess Fernandes', Jitlem D xit T Gheusi', João Inacio de Souza's 'Konn Ti Osturi'? 'Bonave D'Pietro's 'Mhojea Paicho Fondd', 'Ek Bhett Mungu'ara Xarak', 'Tichea Moinna Uprant'. Mention may be made o

detective novel 'Kallo Buko' by ManoharRai SarDessai. And four novels by Rosario Gracias:'Dogam Nibhagi', 'Mogulam''Tum Bhov Sundor.'

It would be too much to expect of a romans, the beauty of structure or, the logic of characters and events. But the romans fulfils a vital need. It caters for the emotive need of a large part of half-literate population which knows no other language but Konkani and no other script but Roman with a smattering of some other languages. This statement, however, is a generalised one. Though the romans is replete with fantasy and improbability, it nevertheless does give a picture of a particular christian Konkani society, just as the tiatr or drama do reflect the aspirations of the people. During the recent years young literate writers have devoted themselves to novel writing with a good deal of success and from the romantic novel the shift is clearly towards the realistic work. Here names like Thomazinho Cardoso and Jess Fernandes may be mentioned.

There is a deliberate attempt at not only portraying the day to day life of the people but to deal with certain social problems. For example, Jess Fernendes deals with the life in the red light are a in his novel "Vikreachem Jivit" ("Life for Sale") with a fairly good success.

With the adoption of Konkani in devanagari script as the official language of Goa State (4/2/87) and as the medium of instruction in schools, the future of any literature in Roman script appears to be bleak; The noted "romance" writer Bonaventure de' Pietro however, has another opinion to express. He says, "Romi readership which has existed for centuries since "Catecismo" was published by St. Paul's College in Old Goa in 1557, will not disappear so easily."

V) Drama

Many Goan writers residing in Goa have contributed in a significant measure to Marathi literature. A few names may be cited V.S. Sukthankar, B.B.Borkar, Laxmanrao SarDessai, Shankar Ramani While Sukthankar and SarDessai are short-short writers

and Borkar and Ramani are poets there is hardly any Goan writer residing in Goa who has made a name as a playwright. The reason may be that to write the dialogues in a play you must have a mastery over the spoken language. When Vaman Ragunath Varde Valaulikar had submitted his Marathi play 'Ramarajyabhisheka' to Annasaheb Kirloskar for his comment, the great Marathi dramatist had guessed that Valulikar's mother tongue was not Marathi.

Once Shennoi Goembab started writing plays in Konkani the trend was set. Shennoi Goembab wrote 'Zhilba Ranno' in 1933 and the way was shown to younger writers to follow suit Modern Konkani drama started with "Jhilba Rano". 'Jhilba Ranno' is a deft dramatization of the story of Abul Hasan from the 'Arabian Nights'. The adaptation is so perfect, so Goan that neither the spectator nor the reader can suspect that the story is borrowed.

But Bombay was an important centre of Konkani activities, the need for literary expression in Konkani was also felt in Goa itself. Though a majority of Hindu intellectuals in Goa had adopted Marathi as a literary medium and believed it was their mother tongue, attempts, though isolated, were not lacking, to make Konkani a fit literary vehicle. Dada Vaidya, a noted physician, aducationist, social reformer and writer advocated the cause of Konkani in his 'Prachi Prabha' ("The Light of the East"). He published Konkani poems and articles. But it was with the works of Acharya Ramachandra Shankar Naik that Konkani got a boost in Goa as never before. Nayak was a scholar and teacher of Escola Normal. It was at this time that a cultural association called "União Academica" was formed. Shennoi Goembab had just published his works in Bombay and they had produced mixed reactions in Goa.

Ramachandra Naik felt Shennoi Goembab's attempts to establish Konkani as an independent language were in vain, for the language had many dialects and the meaning and pronunciation of certain words were so varied as to create confusion and misunderstanding among its speakers. To prove the point he wrote a play entitled "Chouthicho Chandra" (Ganesh Chaturthi Moon) (1933). In this play figure a Baman, a Christian tailor, a Catholic priest, a goldsmith, a Hindu priest, a Portuguese police officer,

each one speaking his own dialect with its peculiar intonation. Most of the humour of the play is based on these dislectal differences. Characters misunderstand one another when the Hindu priest says "Vinduru", the Christian priest takes it for 'Indra'. When the Christian says let us forgive one another the Hindu takes it for "Let us devour one another". "If we were to devour one another there would be no people left." Shri Naik had thought that he had won the point. Fortunately for Konkani, he had miserably failed. For though the characters on the stage misunderstood one another, the audience understood them all. This was a revelation to the writer and the one who had come to scoff remained to pray. Ramchandra Naik became an ardent defender of Konkani and a great admirer cf Shennoi Goembab. 'Chouthicho Chondra' is comedy of situation and a verbal comedy. Here action is quick, characters well etched and the plot interesting. Unwittingly, Ramachandra Naik had become the founder of one-act play in Konkani in Goa and had prepared a model one act-play for others to emulate.

Ramchandra Naik wrote other one-act plays more or less on the same pattern, but almost all of them are able adaptations from Portuguese and German one-act plays. They are: 'Damu Kuraddo', 'Sonudadalo Sounsar' 'Mhozo Sorgar axil'lo, Ghorkar'. Ek Hozar ani Teis 'Ekaporos ek Hotti'.

Ramchandra Naik's characters use dialectal variations of Konkani suited to their caste, profession and social status. On the other hand, Shennoi Goembab makes use of a standard Konkani for all his characters.The reason might be that, those being the days when literary Konkani was still in its infancy, some sort of common Konkani was felt to be necessary to bring together all the Konkani speakers.

A great fillip was given to Konkani one-act play writing with the organization of Konkani one-act play inter-collegiate competitions in Bombay. Scores of plays were written and staged, some with great success. Some of these plays were published in the Inter-collegiate Konkani magazine entitled 'Vidya' which brought out four issues.

One of the playwrights who scored a signal success was **Kisan Kamat.** Four of his plays are collected in 'DON ANI DON' (Two plus two). His two plays, one entitled 'Bappa Mumboi veta' (Bappa goes to Bombay) and the other 'Bappa Khounsota' (Bappa Expires) are centred around a typical character 'Bappa' and are full of healthy humour. His two other plays, namely, 'Pollsak Panam Tin' (Destiny shapes our ends) and 'Hi' Srapachi sruxtti) (The Curse) are serious in nature.

Mention must be made of Vaishvanath K. Sanzgiri who gave two valuable plays 'Kartavia' (Duty) and 'Bhurgeanli Mollnni (Children's Harvest)

Raghuvir Neurenkar is an inpressive actor, a successful director and an able dramatist. 'Popebabali Mumboi' is his first farcical one-act play. It is a hilarious description of an old man who goes to Bombay and goes through many a funny adventure. His play 'Koddu Nimb' is based on a quarrel between husband and wife.

With the advent of freedom, the centre of both literary and social activities of Goans was shifted from Bombay to Goa, with a number of freedom fighters and writers returning to the homeland. In Goa, a number of plays were written to cater for the needs of college and school gatherings or festivals. The aim was not necessarily to creat good literature but to entertain and sometimes to instruct.

The plays were produced not for the elite but for the masses and they found ready acceptance. Special mention must be made of Chandrakant Parsekar who wrote more than fifty plays. Three of his plays were collected in 'Konkani Ekankika' (1967). Seven of his plays were published in a collection entitled 'Denvchar ani Her Konkani Ekankika' (The Devil and other Konkani one-act plays).

Vinay Surlakar's collection of one-act plays "Sat MozliHanso" (Seven storeyed Laughter) has seven one-act plays. Surlakar weaves his play around an incident and stuffs it with farcial situations and play on words. Surlakar's other plays are collected in "Khauchim Panam"; Surlakar has written plays that revolve around the middle class Goan character "Bappa" already made

fashionable by Kisan Kamat: "Bappa Xivrak", 'Bappali Mhos", 'Bappali Hudd' damethi" "Bappa Bhojim Galltta", etc. Surlakar has also written plays of a serious nature like "Murder at Miramar" and "Rinn".

Pundalik Narayan Dande with his full length play "Tachi Karamat" made history. This comedy which depicted in a graphic style the utter disorder and indiscipline in a middle class family

produced waves of laughter throughout Goa. The play was staged more than a hundred times. The play is almost perfect in delineation of characters, in the structure and composition of the plot and above all in its dialogues. Though the play is a comedy it offers a serious message: work, discipline, economy alone will rescue a family from disastero Dande's play 'Nimit'tak,karonn' inspite of the best efforts of the writer as well as director and actors did not score the success reserved for "Tachi Koramat" "Nimit'tak Karonn" is a grim tragedy well structured and well written but somehow it failed to click, though the plot and character are imited from life itself.

Well known dramatist, singer and actor **Krishna Laxman Moye** who has a number of Marathi plays to his credit has also contributed to Konkani stage two full length plays: 'Ghaddi Krishna' (1981) 'Tullxichem Logn' (1958) and one one-act play, "Harxeanchea Kuddint Bhangrachi Divli (1980). In Moye's plays we get a picture of the middle class Goan society. Moye's plays are primarily written for the stage and for the creation of harmless laughter. They are replete with farcical elements, play on words, and comic situations.

With one-act play and full length play competitions held by Goa Kala Academy, a new life was infused into the stage craft. Along with writers, directors and technicians came to the fore:Digambar Shingbal, Shridhar Kamat Bambolkar, Arun Kunar Salgaokar,Kirtikumar Prabhu,Sunil Naik,Dilip Gad etc.

Established writers in other literary forms also turned to play writing. Ravindra Kelekar, the noted essayist, wrote one act plays like 'Mukti', 'League','Pisollem','Poiz','Ego' etc. These plays were collected and published in "Mukti"

Poet ManoharRai SarDessai has tried his hand at play-writing. His three plays are published in "Smuggler": "Xezarelli Sasumaim" is an adaptation from the French "Feu la Mére de Madame" by Georges Feydeau. He also staged the following plays: "Khoim Gel'lo Khoim Na" (Where did you go? Nowhere.) "Sakarbhat", "Dotor Batianv" and "Mog ani Ragot".

In 1961 ManoharRai SarDessai staged and published in Bombay a dance-play entitled "A iz Re Dholar poddli boddi" (1961)

"The drums have started beating". It is about Kansa the tyrant and his death at the hands of Shri Krishna. The play indirectly describes the sorry plight of Goans under the Portuguese.

A few one-act plays deserve mention: Vijayakumar Kamat's "Chitrantlem Ghor" (The House in the Picture) Rajan D. Naik's "Khuris Ubarununch Zai" (You have to carry the Cross)'Shridhar Kamat's "Inter" (Burial), S.M. Tadkod's "Cascade", Dharmanand Vernenkar's "Ek Jairam Sazulo", Dattaram Bambolkar's "Vanmahotsav", Dilipkumar V. Naik's "Azun Xalla suttunk na" (Classes are not yet over).

N. Shivdas has also written the following one-act plays: "Jyotis fitis", "Putlle", "Bhair Bhitor"

The three-act play Pisantt (The Mad Woman) (1979) by N. Shivdas deals with the theme of neurosis. Many days after his marriage, a young man comes to know that his wife suffers from neurosis. He sends her to her father's house and ultimately divorces her. Ambika is cured, thanks to the efforts of her doctors. Her husband is ready to take her back; but now it is too late. She takes an overdose of medicine and puts an end to her life. Though the theme is rich in dramatic possibilities, the author has failed to make his characters convincing.

Tukaram Shet has published "Futtpairi", "Ami", and "Ek Zunvo Jieta".

Bambolkar's 'Vanamohotsav' contains five one act plays: "Vanamahostav" "Khamsutri Baulem Khoim Khoim Paulem" (Where has the puppet gone), 'Him zhuzam soimachi' (These are Nature's battles) Maipas (Love's chains) and "Punniafoll" (The reward of virtue). Bombolikar is a committed writer who exposes social problems in an effective way and with an impressive technique.

Special mention must be made of Uday Bhembre's full length play "Kornnporv" wherein the writer discusses the age-old controversy about Karna's birth. Bhembre has adopted a technique which at once brings out clearly the acuity of situations and the complexity of characters. The play has epic proportions. Bhembre's language is suited to the evocation of the atmosphere of the

Mahabharata times.

Ashok Kamat gave the Konkani play a new content and a newer outlook. For the first time perhaps, social and philosophical problems are presented on the stage in an effective way. Konkani play now takes a new direction. It is no longer looked upon as a farce meant to entertain and not to instruct. Between 1968 and 1975 Kamat produced not less than sixteen plays collected in three volumes: "Ashokanki", Mhoji Bhuim Mhozo Mog" and 'Kon Konnacho Nhoim"

The multifaceted writer **Prakash Thali** who is a poet, crit actor and director penned a few one act plays of great mer He translated plays from Marathi, Kannada and Bengali ar adapted them to the Konkani stage. With great success he ha already published a few one-act plays in Marathi in "Waiting f Ghaslet". They were translated into Konkani. He also wrote few other plays in Konkani These were published as "Tin Khet Surtim" it contains the following seven plays: "Tin Khetim Xann Surtim (Three Wise Monkeys) 'Uzvaddttolem Az na Fasear (Some day or the other it will dawn). "Pria tujea mogakhatir' (F your sake my beloved) (Vatt polloitam dukam golloitam (I wait a I weep) (Ailem hodd' dear ghetlem Khoddear)(Facing danger) "Gi mhojem hanv dhoni" (In my house I am the master) and "Uktavo (Inauguration). Thali has a thorough mastery over spoken Konk and uses all the tricks of stagecraft without being artificial pedantic. Mention must be made of his two most popular pla "Eka Also Abu" and "Ajib purantli Kalpakatha"

Shantaram Hedo (1912), educationist, short story wri and lexicographer has made a daring experiment in translating renowed Portguese dramatist, Almeida Garrett's play 'Frei Luis Souza'. The Portuguese atmosphere is recreated on the stage utmost fidelity to the original. Usually it is unadvised to sta translated play but "Yatrik" as it was entitled in Konkani w spectacular success.

Pundalik Naik's plays are written for the stage. An director and talented actors alone can bring out to the fullest is left unsaid.

Most of his plays start on a high note and this note is maintained till the end. Pundalik Naik does not believe in slow and steady development of the plot, no time is wasted in slow exposition. The plot of the play unfolds itself and unknowingly and rapidly such as for example his three-act play "Muktatai" (1960). This is a realistic play with telling crisp dialogues in a language tha is vigorous and speedy. Therein we see a conflict between the old and the new and the old triumphs through self-immolation.

"Vichitrachi Zatra" (The Fair of the Absurd) (1968) is effective mainly because of the bustle of the crowds, telling dialogues and parodoxes. A feeling of the absurdity of life overwhelms the spectator. As the narrator explains at the end, in this fair of the absurd he depicts various desires, various attitudes towards life presented through a host of seemingly strange characters who become symbols.

"Pimpal Pettla" (The Peepal tree is aflame) (1986) staged in 1982 is a dramatic expression of the ravages of suppressed desires. Though symbolic in character the play does not fail to be gripping and characters appealing; especially Gangi the shepherdess and Piso, the madman.

"Shabai, Shabai Bhoujansamaj" (In the Name of the Masses (1986) is a scathing satire against the corruption of power and authority. It also contains a good dose of satire of the election cam sign when unscrupulous leaders buy men, women and their votes. The appeal of the play is greatly heightened by the profuse use of folk songs and dances. The play, however, ends on a disheartening note.

"Rakhonn (Protection) is a play of unusal merit Like other plays of Pundalik Naik, sex is the main theme Though one may question the logic of the development of characters or the realism of descriptions one cannot but be carried away by the vigour of style and the march of events. The story runs thus Shankar who had left his home many years ago, comes back all of a sudden to take his sister away for he feels that his mother is having illicit relations with the land-lord, and that his dumb father has given his tacit consent to this relationship. To his horror, however, he comes

to know that the landlord is his father and that of his sister.

'Chapan'n Thigalli Esvont' (Esvont with Thirty-six Facets) is an action monologue. It is a vivid description of a coolie at a bus stand in a Goan town. After a day's hard labour Esvont spends the money on drinking. And lo! he is transformed. He now dreams he is all powerful, all intelligent. The essence of the play is to be found in these last words of Esvont: 'You wretched, luckless Esvont. You conquered the whole earth but you could not bring half a kilo of rice." Esvont, the victorious one is so unlike his name.

'Suring' is a two-act play,written against the back drop of the life of road builders. It depicts the plight of manual labourers exploited mercilessly by the 'Mukadam'. Sex and rape are the main themes of the play in which a tense drama keeps the spectator on his tenterhooks until the violent ending in which the young son of the labourer murders the sinful heartless Mukadam in a fit of just wrath. The writer has skillfully woven another play into the play and homour and seriousness alternate with each other heightening the sense of tragedy.

His 'Raktakhev' (Bloodbath) is a play of unusual intensity and effect, the blood-stained hand of an inexorable fate casting its dark shadow on the life of the characters right from the outset. It is a heart-rending tale of incest and murder. After many years of absence, a young man comes home and unknowingly makes love to his own sister. The father recognizes his son, comes to know about the incestuous love. In sheer desperation he murders his son. Struck with uncontrollable grief, the daughter puts an end of her life. Pundalik Naik deals with this unrestrained violence with remarkable restraint.

'Chowrang' (the Stage) (Sahitya Akademi Award 1984) contains five one-act plays. His full-length plays are markedly different from his one-act plays. The full-length plays such as 'Acchev', 'Khan Khan Mati', 'Shabai Shabai Bahujan Samaj', and 'Sureing' are rooted in the Goan soil and have a strong local colour. His one-act plays, however, have universal themes and are written in standard Konkani. They are slices of life common to the whole of mankind. The characters in these plays have no proper names

of their own. They are designated as 'He' or 'She' and 'Young Man' or 'Boss'. They could belong to any country, to any society, and the action could have taken place anywhere in the world. The absence of a definite locale, though an advantage to a certain extent, has also its shortcomings. The characters are rather personified ideas than persons themselves.

'Eka Zunvear Zoim' (On an Island where...) deals with the basic problems of liberty and revolt. A young man comes to an island and is painfully surprised to see men and women yoked to the plough like animals. They are mercilessly whipped by the Master. They weep and wail, but do not revolt. The young man urges the people to revolt and murder. And the Master, as he lies dying at the feet of the victor, utters these words, "Come here. You are my son. Of your own will, you have taken the burden off my shoulders." And the people shout slogans of revolt, the young man silences them thus: "Stop that noise. Your boss is ordering you. Hence-forward, this is land will obey my orders." And the people await another saviour. But the saviour will not come, for the outsider cannot save. The revolt must come from within.

'Mornn Kotto' (The Gateway to Death) deals with the problem of life and death in a poignantly imaginative way. On the bank of a river, a man has constructed a platform. Any one jumping into the river from this platform is sure to die and instantly. An advertisement appears in the newspapers: "If you wish to commit suicide, come and meet us." A young man arrives on the scene. He wants to commit suicide and he feels that the man will help him to live But the man suggests he should jump into the river from the platform of death. The young man does not want to die and he recounts the many deceptions he has suffered in his life. Three scenes are enacted on the stage: his first interview, his first love and his encounter with his father. At last, the young man takes a plunge into the river. But a little after, he comes back, all drenched. The waters of the river and the trees have taught him that life is worth living. He is reborn.

Mention may be made of three more plays "Ani Ek Por

nagddench Urta" (And one more child remains naked) "Khamsutrim" (Puppets), and Paunni (Auction).

'Vorg Shotru' (The Enemy of the Society) By **Dilip Borkar** is a socio-political play which makes use of modern dramatic techniques. The play is a scathing attack on the unscrupulous and immoral character of the powers that be and boldly exposes the hollowness of the political liberation of Goa without social and economic uplift of the people. Those who can skillfully pull the strings of power commit heinous crimes in the name of law and order and get scot free. Dilip Borkar who is an angry young man of modern Goa, advocates revolt against the unjust social system and suggests that the youth take law into their hands. Borkar makes use of spoken and popular Konkani and creates dialogues that are crisp and telling. Though highly dramatic, the characters as well as the events in the play are not always convincing. A vague feeling is created in the mind of the reader/spectator that the play is written with a certain political ideology shaping the characters as well as the events. This considerably diminishes the literary merit of the play.

Dilip Borkar's another play, 'Bhortebhar' (1982) (The High Tide) is based on the atmosphere in a Goan school. Dilip is fairly successful in recreating the atmosphere in a school staff room, but the characters are not well sketched and the plot a little hazy.

Bharat Naik (1950), poet and a highly talented actor has penned plays which have been immensely popular with the public. He knows how to create suspense with a delicate and playful touch. His dialogues are crisp and telling. Some of his plays may be mentioned: "Venchnnuk" "Chapalahar" "Bherembherem Ttunnttunnem" "Bobbi nhidta ten'na", "Tisre mallier bos" and "Chamtteak Chimtto".

Madhusudan Borkar's plays are collected in "Hansoll". Mention may be made of the following promising playwrights: Shaileshchandra Raikar, J.L. Goes, Sumant Bhat, Gokuldas Mulvi, Suhas Sanvardekar. Meena Kakodkar, Hema Naik, Nayana Adarkar, AbhayKumar Velingkar, Ashok Bhonsle, Tensing Rodrigues, Satish Sonak, D.V. Talvanekar, Aniruddh Bir.

A few translations from other languages may be mentioned: "Sounshai Kal'loll" by Bakibab Borkar (Form Marathi), "Salome" by Pandurang Bhangui (From English), "Bhutebab" (Le Bourgeois Gentilh'omme from Molire,s French play), by **Ramakrishna Zuwarkar.**

Mention must be made of Zuwarkar's play "Bhagirathi" based on a Goan legend. He has also translated a few of Shakespeare's plays.

Datta Shri. Naik's "Ek Rukh Char Zhopam" adapted from Marcel Pagnol's "Fanny" is a good attempt. The play presents a vivid picture of a Goan household and its inmates. Naik describes in masterly fashion emotional stresses and strains.

Within a short span of twenty years Goan theatre has made spectacular progress. Konkani can now boast of a theatre that can favourably compare with the theatre in other Indian languages. Young dramatists adept at stage craft are daily rejuvenating Konkani stage in Goa.

vi) Journalism

Although Goa was the first to have a printing press in the whole of Asia, it does not have the honour of having the first newspaper in India.

In Goa, the printing press was established in 1556, but the first periodical published in Goa, "Gazeta de Goa" came out on December 22, 1821, while 'Bengal Gazette' was published in Calcutta in 1780. It was a Portuguese weekly edited by Dr. António José de Lima Leitao. It contained reports of Government deliberations, accounts of income and expenditure as well as national and international news.

The first Portuguese daily newspaper to be published in the whole of Portuguese Colonial Empire was published in Goa on 22nd January 1900. It was "O Heraldo" and was started by Prof. Messias Gomes. It was transformed into an English daily in 1987.

The first Konkani-Portuguese "O Concani" was started by J.C. Francis in Bombay in 1892. In the same year "O Povo Goano" (The Goan People) in Konkani-Portuguese was founded by Sebastião

Jesus Dias. In 1893, was published "Leituras Amanas" in Konkani-Portugese-English. "A Civilisação Indiana" (Indian Civilization) in Konkani-Portuguese-English was started in the same year but soon closed down.

"Udentechem Sallok" (Lotus of the East) the first periodical in Konkani saw the light in Feb. 1889. Its editor was Eduardo J. Bruno de Souza. It started as a monthly but was converted to a fortnightly and was published from Poona and printed in specially designed "Marian" Roman script adapted to express correctly Konkani souonds. This paper fulfilled a long felt need and encouraged many a writer. The paper ceased publication by 1894.

In 1891 Aleixo C. F. Francisco started a weekly "O Liuso concani" followed by "O Concani" of Sebastião Jesus Dias Gomanti (1892).

It was followed by "A Luz" (The Light) of Inacio X. Rodrigues "O Eco" (The Echo) (1907) of B.F. Cabra.

In 1894, a daily newspaper in Konkani-Portuguese was started but it closed down in the same year. In 1907, B.F. Cabral started in Bombay a daily newspaper in Konkani under the name "Sanjechem Noketr" (The Evening Star). In 1908, Honarato & F.X. Furtado started "O Goano" (The Goan).

With the publication of the monthly "Dor Mhoineachi Rotti" (Monthly Bread) in 1914 in Karachi by Fr. Ludovico Pereira, a new period begins in Konkani journalism. The monthly is still alive and is now published from Goa by Fr. Moreno de Souzo.

A number of periodicals followed: Weekly "O Amigo do Povo" (People's Friend) by S. X. Vaz(1916); "Ave Maria" of Antonio V. De Cruz (1920); "Amcho Sonvsar" (Our world) of J. C. F. de Souza (1928), "Udentechem Neketr" (The Morning Star); "Vauraddeancho Ixtt" (The worker's Friend) edited by Fr L. A. Fernandes and later by Fr Lactancio Almeida (1933); "Porjecho Avaz" (The People's Voice) in Roman and Devanagari scripts of B. B. Borkar (1953); "Gomant Bharati" of Ravindra Kelekar (1959); "Sad" (The Call) in Devanagari was published in 1952 from Bombay, it was the oragan of Konkani Bhasha Mandal and was

edited by ManoharRai SarDessai. It was later edited by Fr. H. O. Mascarenhas. It closed down after 4 issues.

With the liberation of Goa a new era dawned in Konkani journalism. It is as if journalists were waiting for the censorship to go.

In 1966, a novel venture "Gova Almanak" (in Roman) was started by Judas Barros with great success. It contains, a lot of important information as well as entertainment. It supplied a lot of readable material. The first almanac in Goa, "Almanaque de Goa" was published in 1840 by Canon Caetano Joao Peres, but it was in Portuguese.

A new experiment in journalism was earnestly strarted by the well-known freedom-fighter and social reformer Felicio Cardoso with his weekly "Gõycho Sad" (The Voice of Goa) in Roman characters. Both in his editorials as well as news-reports he used a chaste Konkani by carefully eliminating unnecessary Portuguese words and set out to rectify the Konkani sentence distorted by Latin-Portuguese syntax. In one sense he continued the work of purification started by Mgr. Sebastião Rodolfo Dalgado. Soon he started "Sot" a small format daily newspaper. But it merged with the Portuguese daily A VIDA to form in 1967 a new Konkani daily 'Divtti' in Roman characters. For lack of sufficient funds Divtti had to be closed down. Felicio Cardoso started a weekly "Loksad" Cardoso is known for his clear and forceful style as well as for his fearless exposition of all corruption, injustice in public or private life.

New periodicals came on the scene : 'Uzo' edited by Jagdish Vagh, 'Udoi', Ankur' edited by Amrut Kansar, 'Sallik' (Lotus) edited by ManoharRai SarDessai and A. N. Mhambro (1966), 'Parmoll' (Perfume) edited by Adv. Suhas Dalal.

Konkani journalism has done its best in shaping and standardizing Konkani language.

"Novem Goem" Devanagari (Fortnightly) was started by Gurunath Kelekar (Ed. Gurunath Kelekar) in 1962. It had the same name as that of the quarterly magazine started by Shennoi Goembab. It was first informative but later became a literary

magazine in 1964 under the editorship of ManoharRai SarDessai. It was "Novem Goem" which catered for the needs of Konkani readers hungry for news and views.

"Konkan Bharati" (1968) edited and published by Yeshwant Palekar, besides containing poems and articles written by Konkani writers has also translations of extracts from Kannada literature.

"Triveni" (in Konkani, Marathi and Hindi) was a novel experiment by Chandrakant Keni and successful as a step towards national integration.

The periodical "Pormoll" edited by Adv. Suhas Dalal had a militant character and its contribution to the cause of Konkani movement is worth noting. Another daily "Uzvadd" (Light) appeared in 1970 with Evagrio George as its first editor.

"Konkani" (1972) is the organ of Konkani Bhasha Mandal Goa, containing monthly news connected with Konkani movement ad Konkani Book-reviews. It also publishes and annual number in Devanagari as well as Roman scripts devoted to literature.

"Punav" (Full Moon) was edited by Suresh Kakodkar (1973), published by Gurudas Pai, Sobit Sahitya.

"Zag" (1974) by Ravindra Kelekar is one of the best annnual magazines in Konkani. It contains the best and the choicest of articles, stories and poems.

"Kullagar" (1978) is edited by Prakash Thali and Narayan Vadolkar and published by Chandrakant Keni. It accepts contributions in prose only but maintains a relatively high standard.

"Chitrangi" (1980) is a periodical devoted to women's literature and is edited by Hema Pundalik Naik. It has brought to light many young women writers.

"Soungaddi" (Companion) is edited by Datta Naik.

A great event in the intellectual life of Konkani speakers was the establishment of daily Rashtramat in 1963. The daily was pledged to protect the separateness of Goa as a union territory and to defend Konkani's right as an independent national language of

India. Chandrakant Keni was the editor. Its chief contributors being Udya Bhembro (Parashuram), Ravindra Kelekar, Laxmanrao SarDessai, Bakibab Borkar, Nagesh Karmali, ManoharRai SarDessai among others. Though it was a Marathi language daily it published in its columns both Konkani prose and poetry. It had also a Sunday supplement in Konkani entitled "Somar".

The role that these periodicals big and small have played in the development of Konkani literature and the standardisation of Konkani language cannot be over estimated. Some of the best writings in Konkani are scattered in the pages of these periodicals.

"Rutu" (Seasons) (1983) bi-monthly edited by Pundalik Narayan Naik is entirely devoted to poetry and publishes the best in that genre. "Konkan Times" edited by Tukaram Shet; "Vangddi" (1982) (The companion) edited by Mr. Vaman Ra Naik and S. M. Tadkod; "Pott-tiddok" (Zeal) edited by Anil Kamat Shankhavalkar; "Konknnichem Kullar" edited by Anand Naik; "Zoit" (Victory) by Bhiku Bomi Naik, "Goencho Avaz" (1989) is a Konkani daily in Roman, published and edited by Fr. Freddy J. da Costa. The quarterly bulletin of Menezes Braganza Institute also publishes articles and poems in Konkani from time to time.

The publication of "Sunaparant" in 1987 marks a new era in Konkani journalism. It is the first full size daily in Konkani in Devanagari script. Chandrakant Keni was its first editor. The present editor is Udya Bhembre. Its chief contributors are Damodar Mauzo, Pundalik Naik, Ravindra Kelekar, Meena Kakodkar, Yeshwant Palekar, Sanjeev Verenkar, Gita Hede, Datta Naik.

"Opurbai" (Fond love) (1965) was first published by Sobit Sahitya and later by Konkani Bhasha Mandal. It was edited by Shantaram Varde Valaulikar. It was the first monthly magazine for children in Goa. It had two editions: one in devanagari script and the other in Roman. Its chief contributors were Damodar Mauzo, Fr Crescencio Monteiro, R. V. Pandit, Bhikaji Ghanekar, Evagrio George, ManoharRai SarDessai.

Ten years later we have another magazine for children,

"Maruti" edited and published by Gurunath Kelekar; "Goencho Porzoll" (1982) was edited and published by Joao Inacio de Souza.

A few manuscript magazines may be mentioned: "Avoi" (1934) by Jaiwant Kulkarni (Bombay); "Sangati" (1934) by Dr. F. P. Martyres, the chief contributors being J. Pinto and F. P. Martyres; "Novo Uzvadd" (1941) by Ghat Mission Catholic Association with contributors from Ratnagiri District and neighbouring areas. "Nabat" (1942) by ManoharRai SarDessai and Prabhakar Burkar (Margao-Goa); "Mandovi" (1945) edited by Pandurang Bhangui (Panjim Goa), its chief contributor being Prof. R. S. Naik.

vii) Literature for Children

With the introduction of Konkani in schools in 1962 and with the establishment of Publishing houses like Sanjeevani Prakashan (Gurunath Kelekar) and Rajhauns (Prabhakar Bhide), Children's Literature is being written and published in a large way.

Children's Literature in Konkani came into being with the publication of "Bhurgeanlo Ixtt" written by Shennoi Goembab and published by the Gomantak Press Bombay in 1935. This book contains stories, descriptive articles and folk-songs. shennoi Goembab does not forget, however, to tell the child that his mother -tounge is Konkani and that his region is Konkani.

His "Jaducho-Zuvom" (1968) rendering in simple Konkani of the story of Shakespeare's "Tempest" published posthumously is also popular. This was followed by "Bhurgeanlo Ved" (Children's Lore) (1948) by Acharya Ramachandra Shankar Naik. It is a collection of six Konkani folk-stories retold for children and beautifully illustrated by Shantaram Amonkar and published by the Gomantak Press, Bombay. The preface to this book written by the publisher Kashinath Shridhar Naik, addressed to the adults is significant; "This one is a small attempt for a great purpose. The purpose is to inspire the young generation of Konkan to produce literature in Konkani." The book in fact has been a source of inspiration to the young generation of the times.

Kashinath Shridhar Naik (1899) published his "Dekhdinneo

Kannio" (Model stories) in 1950.

Ravindra Kelekar wrote a series of articles on Gandhiji in simple Konkani depicting the life and personality of the Mahatra- The title was, "Axe Axil'le Gandhiji" (Such was Gandhiji), published by Gomant Bharati. His other works are "Katha ani Kannio".

Since the Liberation of Goa there has been a spate of books for children, a few need mention here:

R. V. Pandit's "Godd, Godd Kannio" (Children's Stories) (1968), "Ramayana-Mahabharatantleo Katha". R. V. Pandit has written a few poems and songs for children.

Pe Alvaro Renato Mendes' "Ruchicheo Kanneo". Olivinho Gomes' "Supurlo Kanniam Pattulo" (A Basketful of stories). Mahabaleshwar Borkar's "Axi Kanni Raja-Ranni" (1975), "Santanachi Pil'luk". Shantaram Hedo's "Bapu" (1973) (Stories on Gandhiji), "Modlo Put" (Middle son) a play on Bhima episode from the Mahabharata adapted from Bhavbhuti, play "Madhyamvyayoga."

In "Ghumche Kattar Ghum-Ghum" (1964), A. N. Mhambro invents his own rhythm and displays originality of wit and humour.

The humorous strain that is characteristic of Mhambro is also evident in his poems for children.

Bhikaji Ghanekar's "Sarkas" (Circus) and "Piknik". Shailesh Bhobe's "Kagdachim Hoddim" (Paper Boats).

ManoharRai SarDessai has written for children, songs, song-stories, plays, skits. His most popular books are : "Bebearichem Kazar" (Frog's Marriage) (1965). "Bhangrachi Kuradd" (The Golden Axe) "Mannkulim Gitam" (Tiny poems) (1982). "Manohar Gitam" (Lovely songs) (1987), he also has written following playlets: "Kelem tuka zalem mhaka" (As you sow shall you reap), "Rajkunvor ani char chor" (Prince and four thieves). 'Aklecho Kando" (Overwise). "Zharisichi Ranni" (Rani of Jhansi). "Biradd Bodol'lem" (Change of Residence) (1981).

Vinay Surlakar's "Sat Mozli Hanzo" (Seven story high laughter) (seven playlets). He can invent situations which irresistably make you laugh. And his laughter is highly contagious.

Damodar Mauzo's "Kanni Eka Khomsachi" (The story of a shirt) makes interesting reading.

Translation, adaptations also are in vogue: Suresh Kakodkar's "Alice in Wonderland", "Gulliver's Travels". Chandrakant Keni's "Fulancho Hat" (French story). Felicio Cardoso's "Al'laudinacho Divo", "Tarvotti Sindbad", "Alibaba ani Challis Chor".

Mention may be made of the following; Krishnath Allvonni 'Ami Soglim Dedd Xannim' (We are all over wise); Ramdas Naik:"Kavlle" (Crow); Gurudas Bambolkar: "Kanni eka Follrazachi" (The Story of the King of Fruits); Vijay Thali:'Bhattkaracho Kan' (The Landlord's Ear) Pundalik Naik: 'Ransundori' (The Forest Fairy), Jaymala Danait: Seven plays in 'Saptak', Vinay Surlakar: 'Bodhika'

"Konkani" Literary Magazine of 1979, the year of the child was entirely devoted to children.

Sanjivani Prakaxan by Gurunath Kelekar has produced more than twenty-five books for children. Besides stories adapted from world classics like the "Mahabharata", "Arabian Nights", "Betal Panchvishi", "Aesop's Fables", "Tolstoy's tales", it has also original writings like "Afrikentlo Xinv" (The African lion) by Dr Vinayak Mayenkar, "Manohar Gitam" by ManoharRai SarDessai.

Swami Supriya S.J.'s (1927) stories for children, "Poilo, Dusro, Tisro Ghos Kannyom" are stories informative, interesting and with a moral. Swami Supriya recreates a world full of men and animals with picturesque descriptions and vivid dialogues.

"Kunddekuskur" (1979) is the Konkani Cinderella. Shyam Verenkar (1941) a folk-lorist in his own right has retold the story by remaining as much faithful to the original version as possible. With idomatic Konkani the author admirably recreates the domestic atmosphere in a Goan village.

Vijayabai Sarmalkar (1924) who has voiced the feelings of the woman in some beautiful lyrics has written for children Her "Ganthlem" (1980) is a garland of four song-stories. The poetess has added vivid colours to the description of places and persons. Here is how she describes a Goan village: "The plantain trees look like brides, the coconut trees look like pillars, the rice-fields yield two crops a year and there is no patch of sterile land."

"Goenkarache Poddver" (On the Goan Verandah) by Smt. Kamladevi Rao Deshpande (1926) is a collection of traditional children's songs with the author's comments. The songs are in the order that follows early childhood to boyhood the whole of the child's world is brought to life along with the world of the mother. The author who has devoted herself to the collection of children's folk songs and tales fondly calls the book "A Montessori School".

Much of children's literature is scattered in periodicals like Apurbai (1965), Maruti (1975) devoted to children's literature as well as in other periodicals like "Novem Goem" (1962) and in the weekly section of Konkani dailies as for example in "Bhurgeanlem Pan" (Children's Page) of the Sunday edition of Sunaparant daily.

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IX

KONKANI LITERATURE IN KARNATAKA

(from notes and information provided by J.B. Moraes)

The first seeds of Konkani literature in Karnataka were sown by the Christian settlers who came at Kanara district from Goa about 500 years ago. They created a rich treasury of folklore, religious hymns and songs which they nurtured and developed for several centuries. A few educated among them preserve this heritage in writing but it remained mainly as spoken literature, In the early 19th century, when the British Government introduced Kannada language as the medium of education in schools and colleges, it gave the Konkani language and its literature, the much needed impetus by presenting a script to Konkani speaking people of Karnataka. Thus Kannada script became a natural vehicle for Konkani speaking people of Mangalore and surrounding areas; from then on, the growth of Konkani literature was steady and sustained.

The Konkani of the Konkani speakers settled down in Kaarnataka shows a marked influence of local Dravidian languages, Kannada and Tulu. Though the socio-economic status of the Konkani speakers is almost on par with that of the speakers of the Dravidian languages, the status of their language leaves much to be desired. In Karnataka, Konkani is a minority language with no official status, nor is it a medium of instruction in schools. There are however, two AIR stations which occasionally broadcast programmes in Konkani.

The contribution of Konkani speakers to Kannada language and literature is quite significant. A few Konkani speaking Kannada writers deserve mention: Vyankatrao Gulvadi, Manjeshvar Govinda Pai, Yashvant Chittal, Girish Karnad. The close association with Kannada language and literature has left an impress on the Konkani literature of Karnataka.

The captivity of 60,000 Kanara Christians in 1784 by Tippu Sultan and their transportation and consignment in Srirangapatnam for over 15 years proved a blessing in disguise for Konkani literature. May of the prisoners took along with them religious hymns and other folk-lore to sustain them in their terrible lot. The 'Krista Purana' of Fr. Thomas Stephens which though written in Marathi of that period, was very close to Konkani and many prisoners brought it with them to read and find solace in it. The 'Krista Purana' consisting of 11018 verses, was easily understood by the early Konkani Christians, but later on it had to be paraphrased into Konkani. In this task, the effort of Fr. Leo Saldanha was commendable. He transcribed portions of 'Purana' in Kannada script with his own commentary. This good work was continued by J.J. Rego and others. In this field, the work of Felix Paul Noronha is noteworthy. It is possible that during the troubled time of captivity, many a hand-written manuscript of 'Purana' and other literature was lost.

The well known hymn 'Riglo Jezu Molliant' was probably composed by Fr. Joachim Miranda in the 18th century. Besides this, other popular hymns of today like 'Aika Cristanv Jana', 'Utha Utha Praniya', 'Papiya Nirbhagya' 'Sorgim Thaun' etc. also belong to this period. They are not only good hymns but good poems also. We can say that the foundation of Konkani poetry were laid in these hymns. These and other hymns were collected in a book entitled 'Shembor Cantigo'. This book will remain a cherished and permanent memento to the early Christian literature of Mangalore.

After the Jesuits installed a printing press at Kodialbail in Mangalore in 1882, a few religious books in Konkani were published in Roman script. 'The life of Saint Ignatius' by Fr. Pascal Rego became quite popular. So were "Dispodtto Sangati", "Novea Testamentacho Mukhia Sangati", 'October Mhoino', by the Jesuit Priest Polese were also popular. He was also the author of "Jesu Kristachi Dekh" (Translation of 'Imitation of Christ.)

By the middle of the 19th century, Konkani Christians formed a well-knit and prosperous community in and around the city of Mangalore. Finding themselves amidst speakers of a Dravidian

language, they protected their own language and nurtured it with care. It was, however, only a spoken language and almost no attempt was made at giving it the status of a literary medium. The honour of the revival of Konkani in Mangalore goes to the Italian Jesuits who arrived there in 1878, founded St. Aloysius College and devoted themselves to the study and development of Konkani. The most eminent among them was Fr. Angelo Francisco Saverio Maffei, S. J. Father Maffei mastered the language of Christian Mangaloreans and wrote a Konkani Grammar (1882) meant primarily for christian Missionaries. He also wrote an "English-Konkani Dictionary" (1882) and "Konkani-English Dictionary" (1885) written in Roman and Kannada characters. Fr. Maffei was the first to use Kannada characters for Konkani. This has a distinctive character of its own and adds a note of variety to Konkani literature. Fr. Maffei did for Konkani in Karnataka what Dr. Cunha Rivara had done for Konkani in Goa. He brought out the beauty of the language and urged its speakers to develop it. He says in his Konkani Grammar: "Konkani is a rich and beautiful language although at present it is in an ignoble state, It is far more perfect than many European languages."

Maffei was a linguist. Besides Italian and German, his native languages, he mastered English, Konkani, Kannada and Tulu. He also learned Sanskrit, Malayalam and Tamil In the field of Mangalorean Konkani studies, Maffei had no precursor. In the preface to his Konkani Grammar he observes:"... This book as well as the large, have been composed not from any other grammars, which do not exist... but from a careful analysis of the commonly spoken, uncultivated language, a most difficult task."

Maffei was in love with Konkani. The grammarian sounds like a poet, like a prophet. In preface to his second grammar (1892) which he entitles, "Konkani ranantlo sobit sundor talo 'or' A sweet voice from the Konkani desert". He remarks: "Konkani, to those who are strangers to it, appears to be a desolate desert. Konkani language can emit sweet sounds as any other language. In fact, Konkani is a really beautiful, graceful and smiling language, but being uncultivated, its beauty is hidden;" And he adds: "Let us hope

that the Konkani race, so distinguished in other respects, will one day awake to a full knowledge of the hidden treasure they possess, and begin to cultivate their beautiful language, as all civilised nations do, add to other elements, this still wanted element of civilization".

Maffei also wrote "The Confessor's Vademecum." (1891). Here we get a rich Konkani religious terminology and a model conversation between the confessor and the penitent, This is an excellent spoken Konkani.

Mention must be made of William Carey (1761-1834) of the Baptist Mission of Serampore who undertook to translate the Bible into Indian Languages and among them in "The Kunkuna language" (1818) the dialect of the Kanaras.

Monsignor Minguel Placid Colaço wrote the devotional 'Jezucho Mog' about 95 years ago. He also wrote two primany books for Konkani lovers entitled "Konkani Bhasechem Prothom Pustok' and 'Ballkanchim Metam'. He translated the hymn 'Stabat Mater' into Konani entitled 'Khursa Mullim'. His hymns have a high poetic value. Another poineer who blazed a new path was also a priest. Upto the end of the 19th century most of our literature was in the form of devotional hymns and on the lives of saints. But Fr. Louis D'Souza in a bold departure from tradition, collected proverbs, riddles, vovios (Wedding songs) etc. of the Kanara district and published under the title 'Saddyavoilim Sallkam". Another great Konkani lover was Fr. Basil Rozario who had made a deep study of Konkani lover was ever willing to impart his knowledge and zeal to young people. Fr. Gregory Coelho composed many hymns and also wrote many books of devotion.

The great scholar Joseph Saldanha who became known as a poet even in England at the beginning of this century, contributed a lot in bringing out the 'Krista Purana' and also 'Shembor Cantigo'. There were many young priests who contributed to the growth of Konkani literature in the beginning of the 20th century. They have a unique place among the builders of Konkani literature.

Konknni Dirvem

The year 1912 can be called an important landmark in the history of Konkani literature in Mangalore. That year saw the birth of the first periodical in Konkani. It was a monthly entitled 'Konknni Dirvem'. The great poet Louis Mascarenhas and U. Kannappa a non-Konkani Konkani lover were its founders. Till that time the dominant influence in Konkani literature was that of the priests. But the arrival of 'Dirvem', changed all that. A layman and that too a renowned poet becoming the editor seemed to open the floodgates to all latent talent which was groping for a vehicle till then. The period of its existence (28 years) gave birth to several good writers (both priests and laymen) of fiction and poetry. The fine edifice of Konkani literature that is built today is laid on the solid foundation of 'Konknni Dirvem'. Thought-provoking articles on important subjects made way for lively debate among readers. Short stories, serialized novels, poetry and short plays were regularly published in 'Dirvem'. It became a real 'Dirvem' (Treasure) in terms of literary output.The linguistic style used by the editor poet Louis Mascarenhas proved a model for many a buddig writer which is true even now. In the twenties and thirties, there was a lack of book publishers. Therefore Konkani writers and readers alike depended on 'Dirvem' to learn the 'correct' way of writing Konkani. It is even said that if any one wanted to learn to write Konkani, he should read the 'Dirvem', of the first five years when Louis Mascarenhas was its editor. Many writers blossomed into prominence by writing solely for 'Dirvem, Among them mention may be made of J.J. Rego, Alex Pais, Pedru John D'Souza, Sylvester Menezes, Jerome A. Saldanha, Felix Noronha, Gregory Menezes, Cajetan Lobo, J. M. Rodrigues, Irene Lobo, Aranyavasi and others. They all had individual styles and they made their mark on the minds of the Konkani readers.

As the 'Dirvem' became more and more popular, it gave rise to many other periodicals; thus the base of Konkani literature was broadened and to a certain extent these periodicals moulded the taste of the readers, 'Raknno', 'Sukh-Dukh'. 'Panchkadai', 'Poinnari', 'Mithr' 'Kannik', 'Amar Konkanni', 'Jhelo', 'Jivit', among others played a major part in the development of Konkani literature.

Birth of the Novel

The year 1950 saw the birth of the first full length, original social novel 'Angel' by **Joaqchim Santan Alvares (1915).** It revolutionized the field of fiction writing in Konkani literature. The rural background of the novel and its simple style adopted by the author captivated the readers. Alvares became popular overnight.

The novel is set during the first world war. A poor young man goes abroad to make fortune, leaving behind his mother and wife. After some time hearing no news form the young man the landlord covets the married woman who resolutely refuses his advances and remains faithful to her husband. The landlord persecutes them last, the young man returns. The landlord feels he has seen his ghost. The man meets his wife and everything ends well. In fact the endings of all his novels are happy.

He has published a number of novels having social themes, 'Aqnes Mauxi' (Aunt Agnes), 'Angounnechi Kaals' (Votive Chalice), 'Abolem' (Scarlet Flower), 'Ritachem Karbar'; (Rita's Adventure), 'Avilachem Zoit' (Aveline's Triumph), 'Basilanchem Soponn' (Basil's Dream) 'Alesachem Daiz' (Alexander's Bequest), 'Cheddum tem cheddunch' (The Girl is a Girl) are some of his popular novels. They depict the life of ordinary men and women of Mangalorian Christian families and highlight the social evils prevalent in the community with a view to reforming the same. 'Basilachem Soponn' for instance, concentrates on the problem of exploitation of the poor by the rich landlords of the community. 'Avilachem Zoit' depicts the evil effects of casteism.

His novels with romantic themes are 'Kavi ani Rosemary' (The Poet and Rosemary), 'Bombei Mary' (Bombay Mary) 'Motlabo Monica' (Monica the Shrew), 'Nouro Zai' (Wanted a Bridegroom), 'Zuze ani Severin','Hildachi Kotha' (Hilda's Story) 'Tich Sodun Aili' (She Came Searching), 'Evak 13-vi Soirik' (Eva's 13th Betrothal). His characters are the common people of the villages. Alvares' novels are a mirror to the religious and social behaviour, economic and cultural life of these people.

However, his best known novels are detective ones: Noval Ghorantli Khun', (Murder in the New house) 'Theresa, Chotrai'

(Teresa, Beware) 'Hanv Apaiant Asam Treasure' (I am in Danger) 'Lipoilelem Dirvem' (The Hidden Ttredure), Ghatant Konnacho Hath? (Whose hand in the Crime?) 'Tum Falea aschonaim' (Tomorrow you'll Never Be). These works have already seen a second edition which is a rare event in the history of Konkani literature. J.S.Alvares wrote more than fifty novels and seven plays in a span of 35 years.

J.S.Alvares has recently come out with his auto-biography "Mhojea Jivitachi Charitra" (The story of my life). It is a work of introspection and sell-analysis and is as interesting as his novels. The first condition of a good auto-biography is frankness and J.S. Alvares possesses this quality to a remarkable degree.

V. J. P. Saldanha (Khadap) (1925)

V.J.P. Saldanha is popularly known by his pen-name 'Khadap' (The Rock). His novels have a rock like quality. They are strong in plot, characterisation and style. Though not as prolific as Alvares, Saldanha has to his credit some of the outstanding novels ever written in Konkani. His forte is the historical novel. He has specialized in the period of Hyder Ali/Tipu Sultan regime and the Portuguese rule in Goa. He has succeeded in portraying vividly the Mangalorean Christian as well as the Hindu society of that period through such novels as 'Mogachi Mahima'. 'Devache Kurpen', 'Saiba Bhogos'. 'Sardaranchem Sannidhan', 'Sardaranchi Sinol', 'Bachavechi Chavi', 'Beltangadicho Baltazar', 'Moga Mhaka Shikoy'. He portrays the Christian community of the eighteenth century as brave, hardworking and selfless. His main theme is the captivity of thousands of Christians at Shrirangapatnam. This traumatic experience is described in all its seriousness and intensity. The long painful march of almost 60000 Christians and the trials and tribulations during their captivity, their indomitable courage and their final release are described in a language at once terse, telling and picturesque. The whole saga can be campared to the expulsion of the Jews and their captivity in Egypt. In these one thousand and odd pages one comes across hundreds of characters, each one endowed with unforgettable individual traits and above them

all Tipu Sultan, haughty, hard hearted, revengeful and yet full of masterly self-control, as well as Sardar Simau and Agnes Kuvorn who display commendable courage, nobility and selfless service. In his novel 'Saiba Bhogos' (Forgive O God!). V.J. P. Saldanha describes with minute details the unholy methods of the Holy Inquisition in the Eighteenth Century Goa. He has also penned a few detective novels like 'Torichi Dal' and 'Tambddi Pitul' in an attractive style. His novels are full of interesting and imaginative dialogue, intricate plots and unexpected twists and turns.

V.J.P. has consulted authentic historical documents both published and unpublished. His descriptions are historically exact as for example those of Kundapur and Shrirangapatnam. He makes use of imagination in the service of observation. He has the art of arousing interest and maintaining it at every page. With superb skill he alternates descriptions with dialogues and lets characters speak for themselves without intruding too much as a writer. V. J. P. has a keen dramatic sense. Each of his novels could be transformed into a play. In fact, his novel 'Sardaranchi Sinol' 'The Sign of the Knights) was turned into a play and with great success.

The success of Alvares, Saldanha and Lobo as novelists spurred many lesser writers to try their hand in this literary field. Many of them have succeeded admirably. Their success is also no less due to the avid interest shown by the readers for any thing fictional. Noteworthy names among novelists are Shri Gabbu, Edwin D'Souza, Stany Neerude, Ronald Pereira, Dolphy Cassia, Jerry Kulshekar, Stan Ageira, Victor Rodrigues, Mic Max, Irene Pinto, Eulalia Alvares, Tina D'Mello, Herolpius etc. Shri Gabbu employs a racy style and pithy dialogue in his novels. His main theme is romance among young people. Edwin D'Souza is a verstile write. He can write on any theme with telling effect. Though at times he appears to be more preoccupied with style rather than substance, he is very popular among Konkani readers. Victor Rodrigues has specialized in serialized in serialized novels of extraordinary length running into more than 150 chapters. Dolphy caseia is a prolific writer. His themes are murder, suspense, romance and love triangle. His novels though superficial in depth,

are read avidly by young readers.

A unique feature of the Konkani novel in Karnataka is th most of them are first serialized in periodicals and then put togeth as books. Even the readers can collect the serials into book forr Almost all the periodicals have resorted to this novel idea. Th idea has been a boon to the novellist as well as to the reader

A. T. Lobo (1920)

The third major novelist of Mangalore is A. T. Lobo, al known as 'Chenna' his pen name. He has written fewer nov compared to Alvares and Saldanha but has maintained very hi standard. He is credited with the longest novel in Konkani 'Velgha which is published in five parts and contains over 1000 pages. main theme is the friendship between three men belonging to th different religions. This theme weaves like a thread throughout story. Lobo displays commendable understanding of the th communities as he brings out their collective ethos in min details. In his novel 'Devachi Khushi', he portrays the times of T Sultan. An imprisoned Christian soldier who is also a poet, g through a lot of trial and tribulation but comes out unscathed to the sheer magic of his poetry. Lobo succeeds in presenting eighteenth century Muslim culture of Mysore interwoven Kanara Christians, life style. At times, the novel reads lik philosphical treatise and drags. Quotations of wisdom interspe throughout the novel add to its attraction though at times they p a distraction. His third major novel 'Tum Boro Za' is about a do and his wife. How the wife ennobles her husband's life and br happiness with her selflessness is effectively told. Lobo's noteworthy novels are 'Reedh', 'Dada va Kedi', 'Rogtak Lainaka' among others. He is also one of our better short writers.

Edwin D'Souza

Edwin J. F. D'Souza who also writes under the pen- 'Vasu Valencia' is a versatile writer. He has understood appreciated the hectic life style of the modern urban youth

all their faults and foibles. He has a racy style, builds up suspense and uses all the techniques of a good story. His better known novels are 'Pilatan Dillem Phormann', 'Aiz Hanv Jiyetam' 'Judasank Kurov', 'Shetantlim Phulam' 'Tambddo Sallio', 'Mogachi Raat', 'Char Dis Panch Rati', 'Ek Monis Don Savllyo', 'Te Ailyat'. In 'Shetantlim Phulam' he has woven action and suspense and most of all, the thread of love between two young people together. Suspense is also the main theme in his novels 'Te Ailyat' and 'Aiz Ami Khoon Koryam'.

Stan Ageira (1961)

Stan Ageira is a young novelist and short story writer. He has written some powerful novels like 'Nitidar', 'Phormann'. 'Shikari', 'Pimento' and 'Bodlanatlo Gaum'. He echoes in his stories the anxieties and aspirations of the younger generation of today. The conflicts of the mind, the generation gap and breakdown of the age old values are reflected powerfully in his novels. The increasing militancy in college life, violence, lust for power, corruption and all the other ills of our present day society are grist to his mill. He sustains interest throughout in his short stories as well as in his novels. Stan Ageira's recent novel 'Badlanatlo Gaum' is against the background of village politics. A young man fired with the zeal of a reformist sets out to clean the ugly goings on in his native village with bravado, brute force and intelligence. The encounters he has with his adversaries make hair raising reading. Though he succeeds initially, in the long run, the entrenched system overcomes him and he quits in disgust. His effort is like dashing one's head against the rock. He epitomises the dreams, aspirations and the silent challenge of the masses who dare not raise a finger against the corrpution and violence that has engulfed them all around.

Shri Gabbu

Gabriel D'Souza or 'Shri Gabbu' as he is known to the readers is a popular novelist. His technique of narrating a story entirely through a racy dialogue is unparalled. He was a rage among young

readers in the sixties and the seventies. He made an impact with his very first novel 'Nastik'. Though his language may not rise to high literary standards, he has captivated his readers through crisp style and characterisation. His later novels include: 'Mogachi Masti', 'Bandhun dilli vhokal'.'Zhodti' and 'Patki'.

Other Novelists

A number of young novelists have cropped up in Mangalore who have succeeded in capturing the imagination of Konkani readers particularly the young. Many of them follow conventional forms but a few are experimenting with new ideas and treatment. Dolphy Lobo or 'Dolphy Cascia, as he is known, is a prolific writer. He has an easy style and narrates his story with gusto. Among his better known novels are 'Molbaveli Divtti'. 'Ghata Patlem Sot', 'Mhojya Kallzantlem Phul' and 'Sapnna ani Bhognna' 'Hanv Jivont asam'.

'Hanv Jivont asam' is a suspense novel. The author picturesquely describes the life of gangsters in Bombay. A young man commits a murder just to get money for his sister's marriage. But the crime pursues the criminal relentlessly. He is arrested, sentenced to imprisonment. His mother dies, his sister's marriage is broken off. Thanks to a strange coincidence, his sister happens to meet the widow of the murdered man. She arranges for her marriage. There are too many loose strings in this highly readable murder story. From this one example one can see that Dolphy Cascia has tested the pulse, so to say, of the Konkani readers, particularly the young among them and has succeeded providing the fare they like best. Going in for quantity, he seems to have sacrificed quality to some extent.

Ronald Pereira has written some interesting novels like 'Punar Jivit'. 'Gupit Ghatki' and 'Pagor Kosalle'. He has a serious no nonsense style and narrates his story in a straightforward manner. He has also made a name for himself as a short story writer. **Jerry Kulshekar's** novels have the smell of the soil. His style is earthy. Haviing lived in plantations for a number of years, many of his novels have this as background. He has blossomed

into a good novelist of romance. He has made a mark with novels like 'Desvatt'. 'Rodtai Kityak?'. 'Raitarachyo Shintryo', 'Janma Sandesh', 'Taka Mhojer Mog Ashillo' and 'Gharacho Divo'. **Irene Pinto** is an acclaimed novelist among women with novels like 'Stree', 'Mog ani Bhorvoso', 'Mhojem Ontoskorn Visorchena'. 'Tuven Mhaka Negar Kelem', 'Hanv Chukon podonkna'. She narrates her stories with a simple and direct style. **Tina D'Mello** has emerged as another promising woman novelist on the Konani literary horizon. She has a mature style. She brings out feminine feeling and psychology tellingly in her novel 'Tambdo Gulab'. When there is a paucity of women novelists Tina D'Mello's entry is most welcome.

Mic Max has come into prominence by his political novel 'Mhoji Vatt Mhaka'. The story centres around a mother-in-law and daughter-in-law, both at loggerheads with each other because of their polotical ambitions. Reader's interest is cleverly maintained throughout. Mic Max is a good short story writer also. **Francis Saldanha** has written a number of novels. 'Hanv Tumkam Pois Korchona' and 'Hanv Chukon Podlom' are two of his novels. The plots are pedestrian and so is his style. **Victor Rodrigues** who has specialised in serialized novels has written 'Mayakchen Bhuyar'. 'Andhkarachya Khandkant'. 'Shirapachi Bhali' and 'Pratikar' among others.

The novel 'Bai' by **Hemachandra** deserves a special mention. The writer skilfully records the atmosphere in a typical village in Karnataka. The novel revolves round the character of a simple, sinless soul 'Mary' familiarly called Bai. Young and beautiful, she is the object of desire for the young and the old. Mary successfully foils every attempt to seduce her. But she becomes the object of slander and persecution. Unable to live under such trying conditions, she puts an end to her life. The novel is delightfully different from the usual popular novels of violence and murder.

Mention may also be made of Herolpius, Lancy Naayak, Kevin D'Mello, H.J.Mascarenhas, Lancelot Pinto, H.J. Goveas, M. Patrick, Jemmy Barokkas, V.M. Fernandes, C.R. Carvalho, Leo D'Souza, L. Machado, M.P. Coutinho, Francis Fernandes, V.J.

Menezes, Richard Pascal D'Souza, Lancelot Chikmaglur among others. These are mostly young writers trying to make their mark as novelists. Due to the emergence of a number of periodicals, new writers are able to experiment with greater freedom. The serialized novel through periodicals has become a boon to many young and old writers and is here to stay. There are very few publishers who venture into book business.

Due to the space constraint, it has not been possible to even briefly mention all the promising writers of Karnataka. An attempt is however made to present a broad outline of the talent (past and present) available to us. Konkani people in Karnataka are uniquely blessed as almost all the novelists mentioned here are still alive and active. Writers like Alvares, Saldanha and Lobo, though in their sixties and seventies, are in the process of bringing out new works of fiction.

Short Story

From the beginning of the twentieth century, the short story has been the mainstay of our literature. In this literary form, a large number of writers have tried their hand and some of them have given us top quality fare. The form and content of the short story has been continuously evolving. The best short stories in Konkani are in the same bracket if not higher, as in any other Indian language. The first periodical of Mangalore 'Konknni Dirvem' provided a successful vehicle to many short story writers. Prominent among them were Pedro John D'Souza, Faustin D'Souza, J. U. Rego, Venantius Coelho, Iraneous Lobo, and J. M. Rodrigues among others. Pedro John D'Souza began with translations from English stories mainly novelettes of Cannon Smid and later on wrote many original short stories. He had a very lucid style. He understood the needs of the urban as well as rural Mangalorean reader of his time. Faustin D'Souza became popular in the forties and fifties. He brought out a collection of his short stories.

Most of the short story writers made their mark through various periodicals. Good short stories were always in demand and this provided the necessary impetus to the writers. Regular story

contests in periodicals helped improve the standard of short stories. The influence of Kannada short stories cannot be denied altogether but at the same time top quality stories of original thought and style are coming out in far more numbers. Writing of short stories has become the number one literary pastime. It would be a herculean task to read and assess all the short stories in Konkani not to speak of the effort required to collect them spanning over a period of 80 years. We will have to limit our assessment to very few stories and their authors. This does not mean that the writers left out of this purview do not deserve to be included.

There are some anthologies of short stories as well as collected short stories of individual writers. One such collection is 'Mogachyo Katha' by **J.C. Viegas** popularly known as 'Sirivant'. He was in the forefront in the sixties and seventies. His stories are sensitive and evoke the sympathy of the reader. His second collection entitled 'Parivartan' was also well received. His two long stories are collected in a book entitled 'Samadhi Voilim Utram'. Undoubtedly, he is one of our foremost short story writers.

Edwin D'Souza (Vasu Valencia) the novelist, is also a reputed short story writer. His unique style and choice of subject have endeared him to the readers. He has a collection 'Torni Kirna' to his credit. His short stories regularly appear in prominent periodicals of Mangalore. He began his literary career in the seventies and is still very active. 'Kosheddan Kelli Khoon' a collection of short stories by J. B. Moraes the poet, is worthy of note. Moraes stories smell of soil and show great social awareness. His characters are oridinary human beings who great zest for life and earn the sympathy of the reader.

Nandini (D'costa) has brought out a collection of short stories entitled 'Akant'. She employs a style which at once cateches the imagination of the reader and holds his interest. She has shown remarkable understanding of her characters. However strange may be the theme, she makes it sound plausible. Without doubt she is one of our foremost story tellers. In the story 'Marichen Kumsar', Mary confesses to her favourite mango tree which is like

a family member to her, and to whom she has confided all her secrets. She tells it how she pushed her drunken husband into the well and thus saved herself from destruction. The pathetic confession builds up suspense and tension. The reader feels instant sympathy for Mary as the mango tree would definitely feel. This is a superb example of a good short story.

Sylvester D'Souza of Mysore has a pleasing style as a short story writer.His is a skilled hand in this art and he has tried it on various subjects. His stories concern day to day happenings in an ordinary man's life. His style resembles somewhat that of 'Sirivant'. Sylvester D'Souza is also an expert children's story writer. He has woven several hilarious episodes around the character 'Durga', a simpleton. His collection of short stories 'Aparichit' contains some of his best short stories. 'Bali' is a heart rending account of a little boy who is kidnapped and rendered sightless by a selfish beggar. The anguish and suspense of the helpless parents of the boy is built up in a masterly way.

Another outstanding collection is 'Shani' by **Mic Max.** Mic Max is a fine story teller. He has understood and employed the correct techinque of short story writing. His story 'Kunhichatanachen Ghar' is so effective that it hits the reader like a sledge-hammer. He has portrayed a day in the life of a low caste, poor, hand-cart puller. Another story 'Sadaan Sobhagin' is about the lustful liaison between a boy and a married woman. Here Mic Max uses double entendre and satire with telling effect.

'Dukhan' a collection of short stories by the well known, humorist **C. G. Sequeira (1951)** contains some of his serious stories. In the title story a girl is made to marry against her wishes and all her plans to thwart this effort go awry and she is made to suffer deep pain. Other stories are also well told. C.G.S. has an easy style and good grasp of his theme. All the same, C.G.S. is more at home in humorous writing where he excels.

Francis Saldanha (1931) has brought out a collection of his stories entitled 'Uttim Kanniya Jhelo'. Francis Saldanha has written several novels and has tried his hand at short stories also. The author has succeeded in keeping the interest of the reader alive.

Many of the better short story writers though writing for several periodicals, are unable to bring out their short story collections. There are many reasons for this state of affairs, foremost being the lack of committed publishers. This has created a peculiar situation. A group of writers known to each other bring out a collection of their short stories. This is a co-operative effort and hence the cost of the book is kept within reasonable limits. It cannot be said however, that an objective standard is maintained in the selection of stories as the choice is limited within the group. But considering the paucity of such books, it must be welcomed even as an encouragement to such groups. Let us now take up a few such collections.

'Panch Pakllyo' is a collection edited by the popular **C. G. Sequeira.** Contributors include Hemacharya, Herolpius and C. G. S. Another such collection is 'Mog ani Utar' edited by Andrew Mendonca. This collection has seven short stories by seven writers, prominent among them being Vasu (Edwin D'Souza) and C. G. Sequeira. Vasu has conrtibuted a fairly long story entitled 'Mogachi Raat', which is a love story of many dimensions interwoven with the birth of Jesus. C. G. Sequeira has also edited a collection entitled 'Ulo ani Jhelo' which has eleven stories from as many writers. Victor Rodrigues, S. H. Mascarenhas, Stan Ageira, Dolphy Cascia, Gladys Rego and C.G.S. are among these. The second half of this book is a collection of poems entitled 'Ravi ani Kavi'.

A collection of short stories and other writings entitled 'Kalle ani Jhele' is entirely contributed by women writers. This is a laudable effort. Gladys Rego is the editor of this collection. She has done a commendable job in bringing together experienced and new women writers. 'Saat Sallkam' is a collection of seven love stories again edited by C. G. Sequeira.

It must be admitted, however, that a majority of our short story writers have come before the public eye only through the medium of periodicals. There is a very keen competition among these writers and even a good writer has to wait his turn for publication for months if not years. Consequently, the standard of

the stories is uniformly good. We can say that the short story in Mangalore has come of age. Some periodicals conduct story contests regularly which helps in further improving standards.

Adaptations from novels and short stories from other languages are rare in Konkani. One noteworthy effort in this direction is that of J. B. Moraes. He has adapted some short stories of Arthur Conan Doyle under the main title 'Zorlo Gomes ani Vatis Shenoy'.

Some of the short story writers who came into prominence during the sixties and the seventies are Ronald Pereira, J. S. Alvares, A. T. Lobo, Eddie Netto, Shri Gabbu, Leo D'Souza, C. F. D'Souza,C. F. D'Costa, and Jemmy Barokkas. Some of these writers are still active in the short story field. Among the younger writers who have made an impact in the eighties are Manu Bahrain, Stan Ageira, Nandini, Sylvester D'Souza, Stany Neerude, Lancy Pinto-Naik,Mic Max, Kevin D'Mello, Tina D'Mello, Raymond D'Cunha.

A welcome entry to the crop of short story writers is the well known kannada novelist **Na D'Souza.** His stories are refreshingly different as he hails from Sagar which is a distinct part of Karnataka. Na D'Souza, though a late entry to Konkani writing. should go far with his vast experience and popularity as a Kannada writer.

Other names worth mentioning in the short story field are Gladys Rego, Catherine Rodrigues, Herolpius, Hemacharya, Jemma Padil, Clarence Kaikamba, Wilfi Rebimbus and Vally Vogga.

Poetry

Interest in poetry in Karnataka is deep rooted. The early poineers in this field were the Catholic priests. They wrote several hymns which were really poems. These were passed from generation to generation by word of mouth. Many folk songs and 'vovios' were preserved for posterity in this way. When the captivity of Shrirangapatnam began in 1784, many of the 60000 Christians carried handwritten manuscriptsofhymns, folksongs and the 'Krista Purana' with them which became their solace in the time of

tribulation.

The earliest poems in Konkani therefore were the hymns composed by priests. Fr. Joachim Mianda composed the famous hymn 'Riglo Jezu Mollyant' in Hyder Ali's time. Many such hymns composed over a period of two centuries, were collected and published under the title 'Shembhor Cantigo' at the turn of this century. Monsignor Minguel Placid Colaço and Mansignor Raymond Mascarenhas also wrote many well known hymns about 80-90 years ago.

The foundation for general poetry was laid by the 'Konknni' Dirvem' in 1912. Several poets came to the fore during the formative years of 'Dirvem'. (1912-1920). Louis Mascarenhas, John Joseph Rego, Fr. Sylvester Menezes, Gregory Menezes, Felix Paul Noronha, Fr. Paul Louis Botellho were among these. Foremost among them was **Louis Mascarenhas** (1887-1961), a natural poet. His mastery over the finer points of poetry was remarkable. His lyrical style and the choice of words were unparalleled. His short poems in 'Dirvem' over a period of more than 25 years are a treasure indeed. The crowning glory of his literary career was the verse-play, 'Abravamchem Yanadan' based on a biblical theme. In this play he has employed the entire gamut of human emotions coupled with feeling for beauty in nature. The story of the play in taken from an episode in the Old Testament wherein, Abraham the Prophet who was blessed with an only son in his old age is asked to be sacrificed by God. How Abraham, though stricken with sorrow, tries to comply with the request is masterfully portrayed by Louis Mascarenhas. In the heart rending scene where Abraham confesses to his son that he (the son) and not a lamb is to be sacrificed, the coversation between the father and the son is memorable. The son pleads for his life but seeing the determination of his father to fulfil the command of God, he bows to the inevitable. Chopper in hand, Abraham addresses his own hand thus:

"Hand of mine, tell me now what will you do?
Fed him you did, yes you lifted him
But nothing of this you should bring to mind
Even while you kill your own pet lamb

The chopper will shiver in your grip
Then alas! How will you harm your own blood?"

His short poems are little gems with simple words and a message. In the poem 'Precious Gift' he praises the virtues of a smile;

"Be on road at home
Be it always in your mind
To take with you wherever you go
The sweet smile of joy
Its one ray can chase away
The dark cloud of sadness
Withered will be brought to life
Bitter made sweet."

Several years after Mascarenhas' death, his selected poems along with his verse-play were collected in a book entitled 'Abravamchem Yanadan'. Most of his poems had earlier appeared in 'Konknni Dirvem'. His short poems were beautifully written with the simple words of the common man with deep feeling and sense of beauty. He was a nature's poet. He brought out the sensitivity of the poet, with the beauty of the nature blended into soulful poetry. He has also written many poems in a lighter vein but yet having a message. The poem he wrote on the silver jubilee of 'Dirvem' is considered a masterpiece. He has fantasied a concert of the birds of the jungle playing in honour of the 'Dirvem'. Each bird is created by the poet so beautifully that one feels that he is in the jungle among the birds listening to this heavenly music.

Fr P. L. Botelho (1892-1972) became very popular in the forties and the fifties with his humorous poems. His collection of poems 'Kaviam Jhelo' contains one hundred of his selected poems. His poems are full of humour and satire playing upon human failings. They are mostly in narrative style.

Fr Sylvester Menezes (1894-1968) started writing poetry at a very young ag[illegible]s early poems were published in 'Konknni Dirvem'. In later years he wrote several hymns which became instantly popular.

Fr Anthony John D'Souza (popularly known as 'Moridas') is a brilliant poet. His ability to versify on any subject or personality is unmatched. He is a master of prosody and technique. He has never writ' a poem without rhyme and rhythm. One may think that he ex...ssively uses Sanskrit words in their original form and too many words with quotation marks. He is a poet's poet in the sense that he commands more respect and admiration from fellow poets rather than the ordinary man. He appeals more to the mind than to the heart. His poems have been published in almost all the periodicals of Mangalore for over half a century. Though he has written several hundred poems, his collection of poetry is yet to appear in print. The poem he wrote on the death of Dr. L. P. Fernandes, the popular Director of the Fr. Muller's Hospital, is one of his best. He portrayed the Hospital as the widow of Dr Fernandes who mourns the untimely death of her 'husband' in such poignant words: 'A strong pillar of the society has collapsed due to the sudden storm of death.'

Felix Paul Noronha came to the fore in the forties and the fifties. He was a contemporary of Louis Mascarenhas. His two collections of poetry entitled 'Kaviyam Jhelo' and 'Motiam Haar' became popular for his lucid style and choice of words.

Swami Supriya's (Fr. C.C.A. Pai) contribution to Konkani literature is immense. He has tried his hand in various literary fields He is also a noteworthy poet. He has brought out two collections of his poetry entitled 'Anya Akai' and 'Kalliz Murmurem'. In Anya Akai' one can find poetry on varous themes but 'Kalliz Murmurem, (Smouldering Heart) is devoted to hymns only in praise of God The poet uses a vocabulary borrowed from spoken Konkani as well as from literary Sanskrit. This blend does not however, mar in any way the clearity and simplicity of the songs. Though all the songs are not of equal merit most of them are replete with picturesqueness and vigour. The song 'Jezu ami denvon ietanv' is a typical example: "Jesus, awaken us from slumber, Jesus/make us ready to fight/Awaken us from slumber/Jesus, set us ablaze with the fire of love."

The collection is a valuable contribution to Christian liturgical literature. Besides being a poet Swami Supriya is a scholar of repute. He has edited a collection of poetry by J. B. Moraes and also brought out a commentary on the book of poetry 'Dorya Gazota' by R. V. Pandit.

'Kanadi Mati-Konkani Kavi' is an anthology of poems by Konkani poets of Karnataka. The book is printed in the Devanagari script. Its editor, **Fr Pratap Naik S. J. (1951)** is a well known scholar and poet, a sincere and earnest devotee of Konkani.

The anthology contains 110 poems by 24 poets. In this anthology figure three poets who are no more; Louis Mascarenhas, Fr. Paul Louis Bothelo and Fr. Sylvester Menezes.

Louis Mascarenhas can rightly be called the founder of Modern Konknni literature in Karnataka and one of its greatest poets. As founder editor of 'Konknni Dirvem' (The Treasure of Konkani) he brought to light many a literary talent. In this book we have an extract from his verse-play 'Abravamchem Yanadan Dan' (The Sacrifice of Abraham) which is rightly considered a poetic masterpiece, thanks to its impeccable versification as well as purity of diction. The extract presented is from the introduction to the play.

Fr Louis Botelo's (1892-1974) "Morna Ghora Bhuzounk Gelom" is a fine example of light hearted humour. His 'Vostur Sukouncchi Tum Dori' (The clothes-line) describes 'her' life: "I am a clothes-line. I get wet in the rain, I get dry in the sun. I am stretched tight from one coconut tree to another. If you wish to see the whole show come to our place on a washing day. Sarees, dhotis, shirts, skirts, trousers, petticoats, dangle on me. As long as they are wet, they are heavy with numbness. But, let the wind drink in their dampness and see how they start dancing. See how the banian dances, the belly of the petticoat swells, the trousers jerk their legs, in the end dhotis lie dancing in the dust.'

Stan Ageira's (1961) poem 'Kallokh' (Darkness) is on blindness; 'What has happened to me? Having eyes, but on opening them-emptiness? In the heart fear, anxiety, I look around with anguish. In my dumb slumber, before my eyes, blind I'.

Ambrose D'Souza's 'Subhagi' (The Blessed) is a successful rendering in verse of the Sermon on the Mount, while the poem 'Nimanne ti Roddli' (At last she wept) by J. B. Moraes is a beautiful translation of 'Home they brought Her Warrior Dead'. Pratap Naik's 'Amorechea Vellar' (in the Evening) is a captivation love poem that describes the simple love between a carpenter's son and a potter's daughter. With his picuresque idiomatic Konkani, Pratap Naik has aptly brought our the simplicity of the rustic life of village dwellers.

Lancelot Pinto (1955) in his 'Suria Tu' (You, Sun), accuses the sun of being proud and selfish and threatens him: 'We shall destroy you other sun'. Cyril G. Sequeira's 'Mhojem Kalliz' is a satrirical poem on modern materialism: 'My heart is in not with me.' In 'Mhojea Mornachea Disa' (The Day of my Death) the poet says: "The day of my Death will be the best day in my life, for when the grave will be filled with earth, stone and flowers, I shall be happy, for I shall be leaving this selfish world forever and ever. I shall be one with the billions of dust particles".

Leo D'Souza (1934) also known by his pen name 'Kavyadas', has written a number of poems mostly in sonnet-like form which for their orthodox style and form, catch the imagination of the reader. His poems are compact and bring out the central theme vividly.

J. B. Sequeira (1937) is a prolific poet.Though he started writing poetry in his late thirties, he has already brought out two collections 'Kallzache Umalle' and 'Ek Sopan Adhurem'. He has his ideal in 'Moridas' and follows his form of poetry. As a poet, he has his limitations but is experimenting with different themes.

Ambrose D'Souza (1934) promised much as a poet but has faded away due to varous reasons. Though he has written very few poems, they bear the stamp of good poetry.

Among the older poets who made a mark in the fifties and the sixties are **J. B. Rasquinha** and **Henry D'Silva** (Raan Udyavar).

Valerian D'Souza (Pen name : Vally Vogga) (1947) has specialized in writing mini poems which have a rich imagery.

Sylvester D'Souza (1941) of Mysore is also a good poet, besides being a short story writer. He writes poems in a simple style but with feeling. He also has written poetry for children.

Fr Vitus Prabhudas has brought out a collection of his poetry entitled 'Shet Bhangrallem' (The Golden Field) Some of the poems are colourful miniatures of the scenes of rural life. Equally enticing is the description of the palm tree in 'Tollto'. 'Nentto Bhurgo Doriadeger' (A child on the Sea-shore) is a pathetic poem in which the poet describes a child tempted by the waves of the sea. Devoured by the waves the child dies. And his parents come only too late on the scene. The same pathetic touch can be discerned in the poem 'Bhikari, (Beggar). Vitus can also soar to the ecstatic heights of love as in his poem, 'Hanv ani Tum'.

Melvyn Rodrigues (1962) is a young romantic poet. He is experimenting with new ideas and forms. He has a pleasing style. His love poems are collected in a book entitled 'Moga Pelo'.

Wilfi Rebimbus, though known for his music and singing, has composed several hundred songs which he has set to music. He has raised the songs to the poetic level. His 'Wilfichim Podam' has come out in several volumes and is very popular with the Konkani people.

J. B. Moraes (1933) hails from Fallamundkur, Karnataka. He started writing at an early age and published his writings periodicals like Raknno, Sukh-Dukh and Poinnari, Mitr. His first collection of poems "Novi Vhokol" (The new Bride) appeared in 1977 in Kannada script. It contains twenty poems most of which deal with domestic themes. Here are the titles of some of the poems: 'Rusnnem Tujem' (Your anger), 'Ti Rat Az Ugddas ieta' (Memories of that night), 'Vokot natlo Rog'. (The Malady that has no remedy), Novi Sun (The New Daughter-in-law). This collection contians a few picturesque vignettes of domestic we also catch there in an occasional glimpse of the social life of the Konkani speaking population of Karnataka- Here is an enticingly simple scene in a village: "Umbrear boson novi vhonkol/Golloitali dukam/Kombeak apounk kombi angnnant/

Usoitali pankam/(Sitting on the threshold, the new bride was shedding tears. In the coutyard hen was cleaning its feathers to attract the cock.) Many of the poems are in the form of songs with rhyme and rhythm. In his later poems Shri Moraes will give up rhyming and make frequent use of free verse.

'Bhitorlem Tufan, (The Storm within) (1984) (Sahitya Akademi Award, 1985) is his second collection. It contains twenty-eight poems on various subjects. The poet himself has classified them into six categories: 1) Religion, 2) Patriotism, 3) Nature 4) Poet-Poetry, 5) Love, 6) Satire. This classification, however, appears to be uncalled for in a book of poetry. Writing a masterly foreword to the book, Swami Supriya rightly says: "Poet Moraes classidies poetrys descriptive and emotional. This is not correct. Poetry is no poetry if there is no feeling in it. A poet cannot separate poetry from nature. Nature is present in all poetry."

Simplicity, clarity and sincerity are the hall mark of Moraes' poetry. Moraes is not a poet who wields the pen to impress his readers or one who takes delight in juggling with words. Moraes wants to say some thing and he says it in the most direct, the most artless way possible. The verses in his first collection 'Novi Vhokol' were rhymed. In 'Bhitorlem Tufan', the poet makes a departure from the past and offers us verses that are unfettered by rhyme and hence more faithful to thought and feeling.

The poet expresses a thought and an image in a straight forward manner, with a remarkable sense of economy and sobriety. Some of his best poems are to be found in the category, 'Satire (Viddombon). But these poems are not all satrirical nor fully satirical. They are patently philosophical with a streak of deep religiosity. Perhaps by the term 'viddombon' the poem means to say: "criticism of life." Moraes' poetry is a criticism of life and it meditates on the mind of man, on man's condition in this world. In the poem 'Mhojim Chintnam' he says: 'My thoughts have no abode, they have no hedge, no chains, no door, no gate. Like the birds of the sky, they travel for thousands of miles with the speed of lightning.' This poetry expresses a deep sympathy for the suffering humanity. In his poem 'Strie tujim dukam' (Your tears, O

Woman) he gives vent to his feelings about the woman thus: 'O Woman! you tears are enough to drown our sins. Their sweetness, their saltiness would fill up an ocean.... Your tears are like pearls of life. Let them drop down until death. Let them one by one flow into the ocean of life.'

Here is a description of a woman who refuses to believe that her son is dead: 'In the hot sun, she is waiting for her son, sitting on the threshold, one hand touching her chin, and the other on her thigh... She sees with unseeing eyes...Her son had gone to the fields with a shovel on his shoulder and a knife at his side...but has not yet returned. Who will tell her, who will remind her that it was only last night that she had buried her son? Don't take her up. Let her wait for that sweet moment when her son returns.'

Though at times verbosity mars some of his poems, his thought is generally clear and his expression apt and vivid. Some of his ideas are deeply appealing. In the poem "Vellachi Renv" (Sands of Time), he says:

"In the flutter of eyelids, in the flutter of the crow's wings, in the flitting glance of the lightning, the sands of time have grown in size, grain by grain".

And here are a few lines from the title poem, The Storm within "When the sun seeks to sink into the sea, the day meets the night. Softly blows the wind and the earth is calm. In the midst of this strange silence there is a storm in my heart. The storm within burns ad boils under the cover of peace. And when one day it will break, the bank the thunder will strike the ears of my mind and the flashes of lightning will dazzle my inner eye. My body will shake and themble, but none will see this earthquake within, this agitation within. They will only see the cold and silent ashes that cover up the blazing fire within."

Such is Moraes' poetry at its best...intensely human, unassumingly simple, never too loud, too gaudy, but soft and intimate like the murmur of a fountain. The storm within is here subdued to the necessities of an art that is all the more effective because of its artlessness.

His epic poem 'Divyamrut' based on the 'Holy Bible' is being serialized in Raknno for the last one and half years. So far 600 verses have been published, from creation of Adam and Eve to Joseph and his brothers.

C. F. D'Costa (1931-92), familiarly called 'Chafra' is a major Konkani poet (Sahitya Akademi Award, 1988). Most of his poems figure in his collection entitled 'Sonshyache Kan' (Rabbit's Ears). Varied in form and content they bear the unmistakable stamp of C. F. D'Costa's genius: his sense of rhythm, his boldly original imagery, his verbal economy, his keen observation of life and things around him and above all, his sensitivity.

The poet explains thus the significance of the title: "Human senses are not the same as nature provided them. Processes of evolution have degenerated them to their present state... The auditory faculty alone has withstood the ravages of evolution. Being human it may be faint, feeble and failing. But it bravely suffers the loneliness essential to raise the vibrations of creativity. When eyes were blind in the unborn life, when the nose was numb and could not distinguish fragrance or stink, when the taste was dormant or the stifled touch could feel next to nothing the ears alone in alone in the prison of mother's womb, could hear the silent smiles of the father outside."

His poetry is in that respect symbolic, more suggestive and evocative than explanatory. Both in the case of vocabulary or ideas he does not follow the beaten path. To the unwary reader he offers a sudden wealth of words and ideas never heard before.

A few examples may be cited:
"Two bubbles of soap
Two bubbles flew up
One a male and other female
They started knowing each other
Both bloated with love."

"Where are your soft cheeks
Where are your arms?

Before they could know each other
Before they could make friends with each other
They flew up to embrace each other
And they burst into each others arms."
(Don Buddbudd)

And this one:

"With the bag in your hand, where are you going Maria? My pot of salt is empty, I am going to bring the sea. Maria went to the sea, she became wet in the heap of salt, she wallowed in the salt, she died in the salt. Now she has become a part of the earth, let us carry her home."

(Eka Bhatak Tupealagim)

The poet asks the Abolem flower:
"O Abolem flower of fiery colour
What's cooking up on your fire?"

C.F.D.'Costa is a poet of love, sad, unrequited, pricking like a thorn.

"When the rose shudders in the rain/when the thorn embraces the thorn, now the fire of love for you burns in my heart."

And this poem of his "Hadd go cheddva buddkulo" has all the sad sweetness of a tragic love tale told in expressive words too heavy for the printed page:

"O girl bring the pot and empty it into the lake
You and I have pledged troth in the cashew grove.
No beating of drums, no thunder of fire crackers
No trumpets,no noise, no bustle
Let the marriage song be heard in the throat of the cuckoo."

And he is a poet of death:

"Underneath these thorny stone tombs
The pot-bellied merchant is sleeping
Here the rich doctor is decomposing
But, where have they buried the poet?
In these graves some shallow, some deep.

In these ditches of death, these lifeless skulls
Where have they buried the poet?

And he is a poet of poetry:

"Take from me a drop of morning dew.
Take from me a drop of honey, and sing along with me."

C. F. D'Costa's poetry is an appealing yet disturbing commentary on life. He is not a pessimist but we discern both in his plays and his poetry a certain bitternes born of dissatisfaction with the sorry state of life, of men in general and Konkanis in particular. In that sense he is a committed writer: "I am a Konkani poet. They felicitate me, they all weep over my body before I am dead. They offer me no lunch, no dinner, I enjoy no prestige in society." He is the voice of Konkani suppressed for ages - it is a voice that can be heard and has to be heard - compelling, convincing, not a hesitating murmur.:

"This Konkani family of ours, so divided so broken up with a variety of religions, and regions, with a variety of castes, colours with a variety of virtues and vices, with a variety of gods and devils, with different tastes, different laughters, with different customs and costumes, books and scripts labelled Konkani. This community of ours is but a patchwork of small pieces of various shapes and colours."

His poetry is both description of nature and exploration of the nature of man, and at times attains to universal heights. His poem "Fatigue" is an example. In a few rapidly drawn word pictures he cites the example of a person whose fatigue is born of a desire unfulfilled while others easily satisfy it.

"The wick asks the wax: "Who am I?" The wax tells the wick: you and I have no identity of ours. Burn along with me and be reduced to ashes."

C. F. D'Costa displays also a sense of humour. In his poem "What did Father Adam eat?" he says: "Will anybody tell me what Father Adam ate? Apple,banana,mango,lemon,coconut kernel? Whatever he ate my teeth still do ache."

C. F. D'Costa wishes not merely to communicate a thought but a state of mind, hence the difficulty in translating his poetry

into another idiom. The sound of the syllables, the ideas associated with words and impact of words on words, all these are a challenge to the translator committed not merely to translate but to transcend limitations of his craft.

It is a poetry that is happily not divorced from life; it is a poetry that is not stifled by the noose of words. This poetry is not a versified prose but a language that is carefully distilled to suit the special nature of poetry—hence the difficulty in understanding it. Though not obscure, his poetry makes demands on the memory of the writer and his intelligence. It is not easy to understand his poetry unless one has thoroughly mastered not only the Konkani Lexicon but all its wealth of idioms and proverbs.

Richard Lasrado brought out a collection of short poems called 'Mhoum ani Mhirim'. These are humorous poems. Here and there, gems of wisdom can be found in them. The illusrations by Harini add to the attraction of the book.

Edward Noronha has brought out his collection of poems entitled 'Keer tum Mhozo' some years ago.

An anthology was brought out by J. B. Mendonça entitled 'Ravi ani Kavi'. It contains poems from 26 poets, prominent among them being J.B. Moraes, Ambrose D'Souza, Vally Vogga, C. G. Sequeira, Lancy Pinto-Naik and Santa claus.The second half of this book is a collection of short stories by different authors.

Among the younger poets who have come to the fore in the eighties, the names of Jossie Pinto (Shantipriya). Louis Pereira, Herolpius, Panchu Bantwal, Maurice Shantipura are worth mentioning.

The Hindu religious fervour of the Bhaktas of Southern Kanara was expressed in mystical songs following the tradition of the old Saint poets of India. A few names of the new poets can be mentioned: Santa Nayakaswami, Narayana Tirtha (c. 1820-1900), the two swamijis of Chitrapur Math: Pandurangasharma (1847-1915) and Anandashrama (1902-1966) and the three great Bhaktas, Sahajanand (1850-1911), Naddghar Shantibhai (1850-1902) and Varma Sharma Swami (mid-nineteenth to mid twentieth century).

Translations

Way back in the twenties and thirties, Pedro John D'Souza became a pioneer in translating good literature from English into Konkani. He translated many novelettes of Cannon Smid in beautiful Konkani. But the outstanding contribution in this field came from Monsignor Sylvester Menezes whose prodigious output is hard to emulate. He translated many books on lives of saints, various books of devotion, shorter versions of the Holy Bible etc. His translations look like original works, so perfect are they. Monsignor Raymond Mascarenhas and Fr. Victor Pinto translated the New Testament separately.

An outstanding translator is Fr. Willie D'Silva. Apart from translating the New Testament, he has rendered into Konkani some of the acclaimed short stories from Kannada of Poornachandra Tejasvi, Yeshawant Chittal and Na. D'Souza.

Cyril G. Sequeira has translated 'Abolina' a long story in Kannada by Yeshawant Chittal. J. B. Moraes has translated 'Romeo and Juliet' and Karanth's famous Kannada novel'Chomana Duddi'. Raymond Miranda translated 'Cedar of Lebanon' in the sixties. Walter Lasrado has specialized in translating James Hadley Chase novels. Leo D'Souza, Eulalia Alvares, Melvyn Rodrigues, M.P. Rodrigues, Alban Castellino and A. X. Patrao among others have also contributed to this field.

One significant contribution in the field of translation is the rendering of Dr. R. S. Mugali's 'History of Kannada Literature' from English into Konkani by J. B. Moraes.

Translation of poetry from other languages into Konkani has been rare. One noteworthy effort in this direction is Edward Noronha's rendering into Konkani M. Govinda Pai's epic Kannada poem 'Golgotha' which is based on the last day of Jesus Christ in this world with a lengthy foreword by the translator. Three poets have translated selected poems from Tagore's 'Gitanjali' They are M. Govinda Pai, J. B. Moraes and Mariadas.

Essay

Essay writing has been in existence in Karnataka in one form

or another for the past three centuries. The Jesuits and The secular priests have been in the forefront in essay writing. these essays were in praise of God and Saints. Though many of these were translations or inspired from Latin and English, there were also several original writings. Most of all, these writings helped evolve a standard form of writing in Konkani in Kannada script which the present day writers are still following. Though the writings were mostly religious they became popular. It is remarkable that foreign missionaries learnt Konkani and wrote pioneering books. The names of Fr. Angelo Maffei and Fr. Polese come to mind immediately. Fr. Polese translated the famous book 'Imitation of Christ' into Konkani. Local priests did not lag far behind. He wrote the book 'Jezucho mog' and text books for Konkani. Monsignor Raymond Mascarenhas wrote many books on the Blessed Virgin Mary. Fr. Greogory Coelho, Fr. Salvadore Vaz and Fr. Louis D'Souza came to be known as good prose writers.

There were fine essay writers in the beginning of this century who displayed their talents through 'Konknni Dirvem'. Prominent among them being: John Joseph Rego, Louis Mascarenhas, Pedro John D'Souza, 'Prasangi Porob','Luvizavatibai',Fr.Basil Rosario, Jerome A. Saldanha and Alex A. Pais.They wrote serious as well as humorous articles on various subjects and problems affecting the Mangalorean Christian community. The articles by Prasangi Porob and Luvizavatibai in particular, in the formative years of 'Dirvem' touched upon the foibles of the youth of the day and were interesting and amusing as well as enlightening.

As more periodicals saw the light of the day in the forties and the fifties, the number of essay writers also grew in large proportions. Though there was an attempt to write on diverse subjects, one could discern two main streams of writing on religious matters by priests and on political matters by lay writers. A third stream that of humorous writing, though not continuously evident, would emerge from time to time to the delight of the reader. Humorous writing had a prominent place in 'Konknni Dirvem' and some writers like Prasangi Porob, Luvizavatibai' and Fr. Manu Coelho excelled in it. but gradually this fine art of writing

seemed to wane. Though humorous writing was never totally absent, it did not have the same vigour and quality of old. In recent yeas however writers like C. G. Sequeira have revitalized humorous writing.

In the sixties, J.B.Moraes wrote a series of well planned and research articles on eminent Mangaloreans. Selected articles from this series were later collected in a book entitled 'Mongllurchim Ujwal Ratnam'.

Alban Castellino has succeeded in bringing to the light progress made in science and technology to Konkani readers through his illustrative and readable articles during the last few decades. As editor of 'Amar Konkani' he has brought together some of the finest research scholars and writers.

In the realm of religious writing, names of Fr. V. V. Menezes, Fr. Maurice Paula, Fr. Ronald Serrao, Monsignor Sylvester Menezes among others come to mind at once. Mon. Sylvester Menezes in particular, showed the way with his facile pen. Fr. V. V. Menezes and Fr. Maurice Paula shed light on many complex points of Christian religion simple language and style.

Prashant Madtha though a priest, wrote excellent articles on day to day happenings around us and kindled a sort of curiosity in the readers' mind. An ordinary idea became an interesting subject for his pen. His hundred such articles are collected in a book titled 'Shembhor Kitalam'. Fr. V.V. Menezes has dwelt upon alcoholic problems in his book 'Amal Sansarant'. Fr. S. D'Cunha, Fr. John Moniz, Fr. Domela and Fr. Rudoph among others have written on social problems.

J. S. Alvares is not only the first writer to a full length social novel in Karnataka but he is also the first person to write an autobiography. It is entitled 'Mhoje Jivitachi Charitra'. All the important incidents of his life are very interestingly and frankly narrated by Alvares. The only drawback of this book is that it sheds very little light on his literary career and on the business of writing.

C.F.D'Costa has written incisive, satirical articles on social injustice, religious bigotry and other ills of society and has incurred the wrath of some people. At times, he has put too much emphasis

on one side of the coin instead of presenting a balanced view.

In political writing there is lack of in-depth analysis of issues and objective attitude. Most writers borrow ideas from writings in other languages. Among the prominent political writers of today, mention must be made of Eddie Netto and Louis Rego. They are quite at ease in analysing and depicting contemporary political scene.

Humour writing has been our forte even in the formative years of 'Konknni Dirvem'. It is nothing more than a reflection of Mangalorean life in literature. Mangaloreans have a good sense of humour. Again, the names of Prasangi Porob, Luvizavatibai, Fr. Manu Coelho come to mind. Even many poems of Louis Mascarenhas were full of humour. Later on, Fr. P. L. Bothello continued this tradition. In the last two decades, Cyril G. Sequeira has dominated the stage of humorous writing with his facile pen. He is constantly experimenting with different forms. His humour and satire tingle the reader but does not hurt. His smiles are spontaneous and provoke immediate laughter. He has several collections of writings such as 'Grahachar', 'Phugetyo' 'Phokanna', 'Sursuryo', 'Kuchilyo' and 'Moskiryo'. Among other humorists mention must be made of P. D. Vaz who has brought his collection of writings under the title 'Pate Natlim Railam' and of J. B. Kulshekar who wrote 'Bombay Sorg'.

The important field of **Book reviewing** has not found much place in our literature. Either it is lack of competent writers or a lack of will on the part of periodicals. Sometimes, the reviewers confine themselves to mere introduction of the book. Among the very few who have contributed in a significant way in the field of book review are Mons. Sylvester Menezes, Fr. Mark Waldar, J. B. Moraes, Fr. Willie D'Silva and C. G. Sequeira.

Simon S. Rasquinha the well known stage actor has written an interesting little book titled 'Adim ani Atam' (Then and Now). In this he compares the Mangalore of old with the present one. He recalls nostalgically the golden days of yore when prices were low and life was leisurely.

Journalism

Birth of 'Konknni Dirvem'. Konkani journalism in Karnataka became the real springboard for success for many a budding writer. In the absence of publishers in those days, the only vehicle for literary output was the Konkani periodical. This was amply demonstrated by the first periodical of Mangalore, 'Konknni Dirvem' which was born in 1912. Louis Mascarenhas the poet and U. Kannappa, were the brains behind this venture. The three decades upto 1940 really belonged to this journal which though started as a monthly, became a fortnightly after one and a half years. This period was completely dominated by three giant figures of Konkani Journalism. They were Louis Mascarenhas, Alex A. Pais and John J. Rego. Louis Mascarenhas a people's poet, was well known for his chaste Konkani. As the founder editor of 'Konknni Dirvem', he nursed and brought it up and made it truly representative of the Mangalorean culture. He wrote brilliant and lucid articles and moving short poems. He can be called the Father of Konkani journalism in Karnataka.

Most of the poetic compositions of Mascarenhas were published in Dirvem. Of these "Monis Monnje Kitem?" (What is man?), "Nident Hastya Balkak" (To a child smiling in its sleep) are well known. His drama in blank verse called "Abravanchem Yanadan" (Abranham's Sacrifice) is credited to be his masterpiece.

The second editor of Dirvem, Peter John D'Souza was a great translator. He translated several novels and stories of Canon Smith into konkani and published them. The most popular among them are: "Gulabachem Zad", "Parvo", "Saver" and "Veniev". He also wrote stories based on Shakespeare's dramas. Of these "Chud Kothru" and "Filuchi Bovndi" are well known. He is the first one to write Konkani dramas. He is known as the Father of Konkani stories in Kannada script.

Alex Pai was a famous advocate and a social worker. He was an associate of Dr. Ambedkar in Bombay. He gave up much of his floufishing practice in order to be the editor of Dirvem. He edited it for 20 years and wrote several books. Some of them

he published in Dirvem in serials. His well-known books are: "Sant Ritachi Jinn", "Dog Sargent", "Nilshem Gagdall", "Dumga-Dumgem", "Garib Gulabacho Parjall " and "Chakra" (A story of India's freedom struggle).

His scholarly and well-researched article on Goud Saraswats in the Silver Jubilee issue of Dirvem is worth preserving for posterity.

The third in line was John J. Rego a towering personality on the Konkani firmament. Though Alex Pais was the de jure editor of 'Dirvem', it was John Rego who was the de facto editor of the periodical for many years. When he was short of material for the paper, he sat long nights and wrote articles of very high quality.

The greatest job that 'Dirvem' did for Konkani language and literature was that it created, shaped and developed the literary tastes of Konkani people in Karnataka who for long were brought up on a diet of religious writings, mainly Christian. It had a galaxy of writers during its 28 years of existence. Prominent among them being Monsignor Sylvester Menezes (later, founder-editor of 'Raknno'). Pedro John D'Souza, Monsignor Raymond Mascarenhas, Faustin D'Souza, Felix Paul Noronha, Jerome A. Saldanha, Fr. manuel D'Souza, known by the pen name of 'Bastion' and a host of others.

"Jesuchea Povitra Kalzacho Anj" (1917) is the second Konkani journal to be started in Kannada script. It was owned by the Mangalorean Diocese and was a religious magazine. Hence, whatever was published in it was meant for religious instruction and information of the people. Its first editor was Fr. Kaitan Gonsalves S. J. from 1936 to 1961. Fr. Matthew Pinto was its editor until his death. Fr. John Marian Menezes edited it for some time. The periodical is still being published.

'Raknno'

The year 1938 saw the birth of 'Raknno' in Mangalore. Though started as the mouthpiece of the Mangalore Diocese, it soon shed its purely religious garb and offered to its readers a rich menu of assorted writings, often lively, inviting debate from readers

which enlivened the periodical further. 'Raknno' was fortunate that in its formative years it had at its helm a man of letters who stood head and shoulders above others in the field of Konkani literature. He was Monsignor Sylvester Menezes editor of 'Raknno' for the first 17 years. He is rightly called the Father of Konknai literature. Mgr Menezes was a prolific writer in Konkani. There are more than 50 published works to his credit. Most of these are religious books translated into Konkani from English orginals. However, his translation of the Four Gospels and other parts of the New Testament are still vary popular. He has translated Roman Missal, a colossal work of 2000 pages into Konkani, his translation of stories and lives of several saints are still popular. He was a good poet also. His Konkani compositions were earlier published in Dirvem and later in Raknno. Mgr Menezes was also a good journalist. He edited Raknno weekly for 17 years and used to conribute several pages for each issue. It was the only Konkani weekly in Kannada script. Raknno weekly during the past 80 years, history has brought to light many a hidden treasure of Konkani literature.

The closure of 'Dirvem' and the onset of World War I brought 'Raknno' in limelight. Its motto 'Speak truth and do justice' was followed scrupulously. In the forties and fifties, its contributors included V. J. P. Saldanha, J. S. Alvares, Fr. Anthony John D'Souza, Felix Noronha, Faustin D'Souza, Fr. P. L. Bothello among others. Gradually, Raknno devoted more space to literary forms such as novels, short stories, poetry and humorous writing. It has published more than twenty five Konkani novels written by the best Konkani novelists like V.J.P. Saldanha (Khadap), J.S. Alvares, Edwin J.F.D'Souza (Vasu Valencia), Dolphy Lobo, (Dolphy Cascia), Ronald Pereira, Angelore and others. Most of them were serialized in the weekly and later published in a book form. Raknno has also published more than 400 short-stories of lasting literary value. Most of them well known short-story writers of Konkani in Kannada script first published their stories in Raknno. Of these Cyril Viegas (Sirivant), Cyril G. Sequeira, and others have published their collections of short-stories in book form.

In the seventies and eighties, two able editors, Fr. Mark Valdar and Fr. Vicent V. Menezes moulded the weekly into a powerful medium of religious thought but more importantly, into a modern literary magazine. 'Raknno' is the first periodical in Konkani to complete 50 years of existence in 1988.

Besides novels and short-stories, 'Raknno' has also encouraged budding poets and essay writers. popular poets like Felix Noronha, J.B. Moraes, Fr. Anthony John D'souza, Leo D'Souza and others have published their composition in the columns of Raknno, Popular essayists whose compositions appeared in Raknno regularly are: Late Faustine D'Souza, Leo D'Souza, Albano Castelino, Maurice Paula, Frank Valdar, William Madtha, Vincent Victor Menezes etc. "Raknno" has organized several training camps and summer schools of Konkani for budding poets and writers.

After Mgr. Sylvester Menezes' retirement, 'Raknno' was edited successfully by Fr John Mariano Menezes (1955-61) and Mgr Alexander F. D'Souza. Both of them were excellent writers and journalists. And Fr Mark Valdar (1973-85). Fr. A.F.D'Souza also started Raknno Prakashan, a publishing house which has novels of great literary value. Of these, four are V.J.P. Saldanha's famous historical novels.

Though Raknno has a religious character, its contribution to the development of Konkani language and literature is considerable. It has also serialized many an important Konkani novel. It has also published from time to time special issues, for example, "Amar Konkanni" a collection of valuable articles on Konkani. The periodical was formerly published by Mangalore Diocese. It is at present published by Deepti Trust.

'Sukh Duhkh' (Happiness and Sorrow)

If 'Raknno' and 'Dirvem' were the pride of Mangalore, 'Sukh-Duhkh' a weekly, became the pride of Bombay. It was founder in 1948 by a dedicated and enterprising young man named G.M.B. Rodrigues. Rodrigues, fighting against all odds, literally carried the burden of his weekly on his shoulders and made the rounds of beedi shops in the nooks and gullies of Bombay on foot. With his adroit sales talk he promoted the periodical but the going was tough.

Anthony Saldanha, J. B. Moraes and A. T. Lobo among others were the prominent contributors. Notwithstanding Rodrigues' untiring effort and zeal, 'Sukh-Duhkh' had to close down due to financial and other problems, after seven years. G.M.B. Rodrigues had started in 1953, a daily entitled 'Ful' (Flower) and in 1955 'Poinnari" (Pilgrim) periodical 'Samajachem Vozr', (Society Diamond).

'Poinnari' was born in 1950 in Bombay. Its founder editor was the well known playwright and novelist V.J. P. Saldanha. A number of writers came to the fore contributing to 'Poinnari'. During the sixties, 'Ponnari' came into limelight mainly because of a series of well researched articles by J. B. Moraes on the eminent personalities of Dakshin Kannada. Also, during this period the serialized novel took firm roots and authors like A. T. Lobo and Victor Rodrigues wrote very long novels which ran for two to three years at a time.

It was edited later by other famous Konkani journalists like C. F. D'Costa, Mark D'Souza, Alphonse D'Costa and P. D.'Souza The present editor is Mrs. Nellie D'Costa.

"Poinnari" which is turning its 40th year is a prestigious Konkani weekly in Kannada script and has been consistently maintaining a high standard. Some of the best Konkani writers like Joseph Rego, Isidore Coelho, Patiji J.S.Miranda, Santan Mathias have contributed stories, novels and other compositions to this paper.

'Saraswat'

Around the time 'Konknni Dirvem' came into existence, the Saraswat community of Mangalore also had a journal of their own entitled 'Saraswat'. V.S.Kudva was its editor. The eminent Kannada poet, Manjeshwar Govind Pai, contributed many Konkani articles and poems to 'Saraswat'. In 1941, 'Saraswat' was given a new life by the community. Madhav Manjunath Shanbhag, a great Konkani lover, worked hard for its existence. The well known humorist Kudpi Vasudeva Shenoy was a pillar of strength behind 'Saraswat'. B. V. Baliga, the noted journialist, began his literary career with 'Saraswat'.

'Panchkadai'

When 'Saraswat' closed publication again in 1946 there was a vacuum for some years. In 1967, B.V.Baliga came forward and founded 'Panchkadai', a monthly journal. His great love for Konkani stood him in good stead and he continues to be its editor even today after 23 years of hard work. A section of the jouranal is devoted to contributions in Devnagari.

Since its inception it had striven its best for the cause of Konkani and is still doing its best to encourage Konkani activities all over the country. As far as Saraswat and Gowda Saraswat Konkani speaking people are concerned, Baliga's is the first venture in Konkani journalism after late Shri V.S.Kudwa's 'Saraswat'.

A monthly entitled 'Konkani Pradeep' was started in Karwar but it had to close down after some time.

Konkan Daiz (Heritage of Konkan) (1958)

In the fifties, a band of young men brought out 'Konkan Daiz' a purely literary magazine on the lines of the celebrated 'Readers' Digest'. It had a triumvirate of editors in Antony Saldanha, J. B. Moraes and Valerian Fernandes. Every issue contained well-written articles on various subjects and also fiction. 'Konkan Daiz' was appreciated by the intelligentia and the literary minded but patronage from the common man was lacking. It had to close publication in 1959 after two years of existence.

'Mithr' and 'Jhelo'

The noted novelist, J. S. Alvares founded 'Mithr' as a monthly in Bombay.It was soon converted into a weekly. Having made a name for himself as a writer, he attracted many young writers to his journal and fostered their literary career. Among the early contributors to 'Mithr' included C.F. D'Costa, Shri Gabbu and Irene Pinto. It stopped publication in 1975. In 1956 Alvares started 'Jhelo' a monthly journal dedicated to fiction only. By bringing out special issues and conducting story contests, it brought out many writers to the fore. After Alvares reliquished editorship of both these periodicals, they had to go through some rough weather but now

in the hands of Dolphy Lobo (Cascia) they have enlivened Konkani journalism for the past several years.

'Amar Konkani'

An important landmark in the annals of Konkani journalism was the founding of 'Amar Konkani', a tri-monthly periodical devoted purely to Konkani culture and literature. This is a laudable effort started by the Konkani Institute of Mangalore founded by Jesuits on the occasion of the Centenary celebrations of St. Aloysius College. What is remarkable about this periodical is that it contains well researched articles on culture, language and literature by well known scholars and writers. It is the only periodical in Dakshin Kannada coming out in two scripts viz. Devanagari and Kannada. Its first editor was V.J.P. Salsanha and now it is edited by Alban Castellino. 'Amar Konkani' has filled a void in the intellectual life of the Konkani speaking people. It has also become a useful tool for the scholar as well as the student of Konkani Literature.

In 1965, Raymond Miranda started "Kannik" (Donation) monthly. Andrew Mendonça was the editor. "Kannik" became a weekly in 1970 and it remained so until 1973. J. C. Viegas was its editor and publisher. In 1973 it was transformed again into a monthly with Austin D'Souza and Cyril J. Sequeira as chief editors. From 1977 it has been existing as a fortnightly with Kulshekar and Rasquinha as editors.

Another monthly, 'Umallo' was born in 1989 under the able editorship of Cyril G. Sequeira. Within the span of a year it gained popularity by providing an interesting fare to the reader. It has an attractive get up with a multi-colour cover page. 'Kala Kiran' started in 1982 as a monthly, devotes more space to fine arts such as drama, music and cinema. 'Udev' came into existence in 1974 and its first editor was C.F D'Costa. It stopped publication for some years and revived in 1987. One of the oldest periodicals is Jezuchya Povitr Kallzacho Aanj' started by the Diocese of Mangalore 1917. It is the oldest journal in existence.

Amcho Yuvak', 'Sevak' 'Jivit' 'Amchi Mai' are some of the other periodicals worth mentioning. Some of the periodicals which

existed for brief periods were 'Bhingari' 'Samajicho Divo','Konkni Yuvak','KathanJhelo','Kannas','Zag-Mag''Vishal Konkan' and 'Maiganv'.

The Catholic monthly "Amchi Mai" (Our Mother) was established in 1950. Fr John Menezes was its first editor, other editors were Fr Anton Jeranv Souza, Fr Alphonse D'Lima and Fr J. Fernandes. Though it has a religious character, it has recently started publishing secular literature as well.

"Jezurai", a children's illustrated monthly was started in 1954 by the Jesuits of Mangalore. Its editor was Fr T.A.Lobo until 1984 and Fr Stary Fernandes, Fr J. B. Prabhu is the present editor. 'Jesurai' is however, a translation of the English monthly "Soldiers of God".

The periodicals in Mangalore are the backbone to the younger generation of writers who are experimenting with different forms and styles. Editors have a far greater role in fostering and developing the right type of literary taste. It cannot be said however, that all the editors are fully conscious of this role and adhere to it. Writings catering to the baser instincts of readers are sometimes published. Plagiarism is also resorted to here and there. To sum up, periodicals, past and present, had a major role in shaping the literary trends in Mangalore for over 75 years.

Clubs and Associations also have their magazines:"Sandesh" (Message) for Catholic Sabha, "Saraswati Sandesh" in Kannada and Konkani, editor Gopalkrishna Nayak.

It will be seen from this short survey that most of the magazines are the result of private enthusiasm which in most cases is not backed by regular financial aid. Only a few magazines backed by well-to-do institutions survived. Pooling of scattered resources is perhaps the only solution. But it is consoling to see that when a magazine closes down, some other magazine takes its place.

PLAYS

Plays By Saraswats

In the dramatics field, the Saraswats have left behind

pioneering effort in Karnataka. This tradition goes back to at least 250 years when folk plays were staged based on mythological themes. At the turn of the twentieth century, Bollantur Krishna Prabhu wrote 'Chandrahasa' and 'Prahlada'. Kumble Narasimha Laxman Naik wrote 'Savitri Satyavan'. These plays were not only staged but were also published. G. N. Laxman Pai wrote 'Amgelo Samaju'. Umanath Dongerkeri of Bombay wrote 'Vajra Kutuka' in 1914. Later on, he wrote 'Chekkolu' and 'Sapnantulo Buva'. Sunder Ullal wrote 'Mamali Maina' 'Chuki Konnali?' 'Bharat Bhagya'. Devrai Baindoor wrote 'Doni Vhoram', 'Soirike sombhramu' 'Dudvadhyan' etc. Prabhakar Mudoor wrote 'Datta Janma' etc. in Bombay, In recent years Gopi Kamat wrote 'Vilayati Vhoretu', 'Grahini Gruham', 'Uchyate' etc. R.D. Kamath wrote 'Poddlolim Fulam','Matru Devobhava', 'Bhartr hari' etc. These plays became instantly popular.

In Mangalore, the plays of Ramanand Choorya, Kudpi Vasudeva Shenoy and Shivanand Bhat became popular. Ramanand Choorya's 'Doni Ghadi Hasson Kadi' and 'Mallelem Phul' have been staged. Other noted playwrights of Mangalore are B. V. Baliga, N. Bburaya Kamath and M. Venkatesh among others. Baliga has written two mythological plays 'Sant Tukaram' and 'Bharat Bhet' and a social play 'Girijapaharana'.

Plays by Christians

For more than a century, plays have been written and staged in Mangalore. The early plays might have been influenced by the English plays staged in St. Aloysius College. There were several dramatic associations and they used to stage Konkani plays on improvised stages in open grounds or in the backyards of rich people. Many of these were religious plays. There is no worthwhile record of the early plays but in the twenties, Pedru John D'Souza, Pascal Sequeira and Bonaventure Tauro were prominent playwrights. Among the plays written by them (individually) were 'Dhog Sargeant', 'Chood Kotru', 'Navaddik Voiz', 'Toklentlem Suknnem', 'Bal Ales', 'Desh Daivik', 'Geneviev' etc. These plays were also printed and published. During this period, came Louis Mascarenhas'

famous verse-play 'Abravamchem Yanadan'.

Martin P. D'Sa was one of our foremost playwrights. He wrote more than 25 plays, many of them religious. His early plays were 'Communism', 'Leopoldachim Patkam' and 'Sopnnant Moronn'. Among his later plays. 'Somiacho Passianv' based on the pasion and death of Jesus Christ, is considered as his best and his very popular plays were 'Fatimachi Saibinn'. 'Kristachem Janan', 'Madtiranchem Jait' and 'Assisicho Seraf'.

S.S. Prabhu was another popular playwright of the fifties. Among his several plays 'Doth', 'Naukar', 'Raitak Jait'. 'Jodi tekit Mod' became very popular.

Fred Fernandes wrote 'Bhikari', 'Balatkar'. 'Vichitr Khuni' and 'Maim Khoim Assai?' They were all social plays. Another noteworthy playwright of the fifties was J.B. Rasquinha. He has written 'Ishtagat' and 'Apurbayechem Kazar' among others. D. P. Albuquerque wrote 'Astik Lagon Khyast', 'Gadipar Kel'lo Raikuvar' and 'Hanv Rai Zal'lom Zalyar!' among others. His most successful play was 'Amchem Daiz'

V.J.P. Saldanha the well known novelist, has many successful plays to his credit.'Sardaranchi Sinol' is considered his best play. Among his other plays mention may be made of plays like 'Khaltiman', 'Uloitat Ulovndit', 'Bavanatlo Gulob' and 'Nirmonn'. His plays 'Tobias' and 'Khotavinn Kalliz' were set to music and staged as operas.

C.F. D'Costa can be considered as the best playwright Karnataka has ever produced. Though he is equally known as our foremost poet, in the final analysis he emerges a shade better as a playwright than a poet. His plays electrified the Konkani stage in Mangalore and Bombay with new ideas and themes. He saw the tremendous advance made in the Marathi and Gujarati theatre. He was influenced by it. His dialogues are full of biting satire. Figures of speech and rhymes flow through them in an unending stream. He has written upon themes which other playwrights hesitated to touch. Story, dialogue, language, characterization and stage craft are given equal importance in his plays. The phrases and idioms he invents in his dialogue are unique to his plays. His plays may

be called dramatic poems. They reflect the problems of the Mangalorean Christian community, their life-style, tradition and above all a penetrating insight into their psyche. D'Costa wrote his first play 'Sobit Sounsar' in 1955 and he has not looked back ever since. Fearlessly, he unmasks the hypocrite and the self-complacent and attacks unjust and inhuman religious and social customs and manners. He does not spare the seemingly well-knit Konkani family life either.

Some of his popular one-act plays are "Sunnem Mazor Hansta" (The dog and cat laugh), 'Tomato' 'Vishenticho Bhau' (Vincent's Brother), 'Tornem Tornem Mornem'. With his inimitable tongue in cheek style couched in a crisp telling language, D'Costa exposes all the frailties of human nature and especially the contraditions of family life.

"Sunnem Mazor Hansta" (The Dog and Cat laugh) is representative of C.F.D'Costa's dramatic style and his outlook on life. Professor Isidor Morello is endowed with the gift of understanding the speech of animals and a lot of unpalatable facts and truth are revealed to him, provoking laughter but also pity.

Here his language turns often vitriolic and though it exposes the vices of persons and evils of society it cannot be denied that it smacks of cynicism.

His 'Sobit Sounsar' which was a scathing satire on the dowry system brought him unstinted praise from the Marathi dramatist P. K. Atre.

"Vishenticho Bhav" (Vincent's Brother) is a tragic tale of the unpardonable neglect of a mother by her sons. Even after her death none is ready to bury her. The mother at last springs surprise by rising from the dead.

His "Tornem Tornem Mornem" a caustic satire on the life of the priests brought on him the ire of the clergy.

His other plays are : 'Poinnarancho Mitr', 'Bhangar Monis', 'Jorji Buthel', 'Mankddacho Pai', 'Magirchem Magir' 'Bokleak Sat Jiv', 'Kuvalyachi Val', 'Handdo Otla', 'Bonche Bandh' 'Dev Polleit Asa'.

Though an able dramatist, even in his plays C.F.D'Costa i primarly a poet. He lays more stress on dialogues than on actio or plot and uses a language that is sheer poetry in prose, skilfull blending colloquial and literary Konkani profusely strewn with tellin Konkani proverbs and idiomatic expressions.

J.S. Alvares, another famous novelist has also written som successful plays. 'Cheddvacho Hankar Polle', 'Esthel Teganc Vhokol', 'Chedo Ek Cheddvam Sadde Saat' and 'Jezu Nazaren' ar his better known plays.

G.M.B. Rodrigues has made a major contribution in the fiftie to Konkani theatre in Bombay. He is the first Mangalorean Bombay to write and produce plays in Konkani. He has written ov 50 plays. A.T. Lobo, also a noted novelist, has written several pla which were staged in Bombay. Mention may be made of 'Novr 'Anquar Avoi', 'Zovlle Natu' and 'Pahilvan Pandit' as his bett known plays.

Among the later playwrights who made impact in Bomb is Sunny A.D'Souza. Like D'Costa, he also came under t influence of Marathi theatre in Bombay. He has written plays the beaten track which are received enthusiastically by thea lovers.

Among the older playwrights who did yeoman service Mangalore in the fifties were Henry D'Silva Udyavar and J. Rasquinha. Among the younger playwrights mention must made of C. G. Sequeira, Claude D'Souza, J. B. Moraes, Lar Pinto-Naik, Dolphy Cascia. Henry D'Silva Suratkal, Shri Gab Beena Ruzai, Mic Max, Wilfi Rebimbus, Rose Karwar Stre Eddie Sequeira and Francis Fernandes.

Riddles

Riddles are an important aspect of folk literature. Konk is amazingly rich in riddles and in that respect can st comparison with any other language. Indian or foreign. In monumental work 'Konkani Humenyo' (1981) Fr. Pai presents m than thousand riddles. Most of these are from those familia Mangalore Christians. some are from Goa and some from Ker

The riddles are printed both in Kannada and Devanagari scripts. Fr. Pai makes a systematic survey of these riddles from the anthropological point of view.

Though the riddles are collected from Mangalore Christians, a large part of them are common to the Christians as well as Hindus of Goa. Here are a few samples culled from the book: 'Bharti ailear jiv yeta, sukti ailear marta (If it is full tide, it comes to life, if it is low-tide, it dies—wick in an oil lamp. "Addayen katarlear chakr, digayen katarlear shank" (If you cut it across, it is wheel-like, but if you slash it lengthwise, it is conch—like—Onion.

X

KONKANI LITERATURE IN KERALA

(From notes and information provided by N.N. Anandan)

Konkani speakers in Kerala :

(1) Description —

There is no evidence to say exactly when Konkani language started to prevail in Kerala. But the possibility of contact of Goa with Kerala cannot be denied as partners in foreign trade. "Apart from its trade with Gujarat and Malabar, Goa had dealings with the Greeks and the Partians, and thereafter with the Perrsians, the Arabs and even the Chinese. Goa was known to the Arabs and the Persians of the Middle Ages as Sundabur or Sundabura." (V. N. Kudva-History of the Dakshinatya Saraswaths, 1978, Sanyukta Gowda Saraswath Sabha, Madras, p.20).

Kerala being on the same coastline as Goa, the immigrants found there a congenial atmosphere and made it their second home with their intelligence and hard work they contributed greatly to the development of trade and commerce in Kerala. Besides, their contribution to the development of Malayalam language and literature is considerable.

There was a belief that Konkani-speaking people had to migrate to Kerala because of the Portuguese Inquisition in Goa in 1560. But even before the arrival of Vasco da Gama on the Western Coast of India, i.e. at Kapped in Kerala, (near Kozhi Kode), in 1498, Konkani-speaking Gowda Saraswats were there in Kerala, as cited by Prof. K. V. Krishna Iyer, in his book: 'The Zamorins of Kozhikkode". Prof. A. Sreedhara Menon in his "Kerala History", also expresses the same view. So we can safely conclude that the Goan language also had migrated to Kerala along with the people of Goa, however small their number might have been.

The majority of Konkanis are Vaishnavites. The Saivites were referred to by the French traveller Tavernier as 'Sainowees' about whom he says:"There are no people in the world more cunning and subtle. They have much intelligence and are good soldiers". (1663), while Arthur Cranford says that they are "Staunch and reliable in a crisis, sagacious in council and courageus in action. They have risen in all branches of public life. They are generous and fair in their dealings.... they are eminent educationists. They are shrewd and enterprising merchants. The list of scientific men is full of Sainowee names infused with true public spirit. They are a class of which any country might well be proud."

With the establishment of the Inquisition in Goa in 1560 and with the persecution of Hindus and the suppression of their religion, many Goans left Goa and sought asylum in Calicut. But the King Zamorin would not allow them to settle in his territory. So they came to Cochin. There, Raja of Cochin, Kesava Varma, granted them privileges for carrying on trade. They were also provided with land for building a temple. The Cochin Thirumala Devaswom Temple was completed in the year 1599 A.D. There is also an opinion, "that owing to certain religious disputes they were obliged to leave their native country Conkan, with their idols in 1294 A.D. and travelling southward, they came to the territory of His Highness the Rajah of Cochin. Having obtained grants of land and assured of promises of protection from His Highness they settled in Cochin and formed themselves into a community which they named the "Conkanastha Mahajanum" (Divan Vencata Row's letter to Lt. Gen. W. Cullen, British Resident on 6/3/1858).

The Portuguese had a factory and a fort at Cochin but since there was a treaty between the Portuguese and the king of Cochin they could not possibly cause any harm to the Goans. In his 'Letters from Malabar' the Dutch Jacobus Canter Visscher mentions that most of them are shop-keepers and traders and they say they have come from Salcete and Bardez.

For various reasons the exact number of Konkani speakers in Kerala cannot be found. The census figures cannot be considered as exact, as many are not particular about getting their mother

tongue correctly and those engaged in these operations are least bothered such matters. Earlier, named the Kudumbri community, as the Kunbis are called in Kerala, were speaking Konkani. But to get included in the list of the Scheduled Castes and Scheduled Tribes, they have purportedly made it a point not to use Konkani even in their household, not to speak of teaching, speaking to their children! They have taken to the local language, and the process is on. The use of Konkani is found to be getting lesser and lesser when we go southwards in Kerala, even in the household. Instead, Malayalam is being used even for the day to day conversation.

(2) Beginning of Konkani writing in Kerala:

The earliest writing available in Konkani, in Kerala, is believed to be in the form of a certificate given by the three Konkani Ayurvedic physicians, Ranga Bhat, Vinayaka Pandit and Appu Bhat, to the Dutch Classic on Botanical Science, "HORTUS INDICUS MALABARICUS". It is in the Devanagari script and was published in 1678 A.D.

John Leyden (1775-1811) who travelled in Kerala after the fall of Tippu Sultan in 1799, according to Dr. José Pereira, is supposed to have met some Konkani Brahmins there, who showed him their translation of Bhagavatam, Linga Purana, Ramayana and Bharata and also their original works like Dhruva Charitra and Parasu Rama Charitra. But these works are yet to be discovered.

Another writing available is in the form of a religious wr (Rayasapatram) by Srimad Sumateendra Tirtha Swamiji of S Kashi Mutt Samsthan to his disciples in 1844 A.D.

It can be said, beyond doubt, that nothing had been writte for a long period up to 1900 in which an awareness, is perceive in the case of Konkani. This wilderness may be attributed to th lack of consciousness as to the importance of the preservation c records, generally seen amongst Keralites, lay Indians and Konkar people in particular.

3) Devotional Literature

In the field of Hindu religious poetry Konkanis from Kera occupy a unique place. After the Portuguese conquest of Go

the inhabitants of this territory had more or less given up composing religious poetry in Konkani in favour of Marathi. The Konkanis from Kerala have, however, consistently continued the tradition of religious poety. Raghu Ramayana is in Konkani.

The oldest available work is 'Sri Venkatesa Kalyan', based on the third chapter, viz, 'Sri Venkatesa Mahatmyam', of the Bhavishyottara Purana. That the author was a well-versed person in Karnatic music, is evident from the work. It appears that a follower of the Indian tradition, had desired to remain anonymous. The available work has four parts. This was written in a period when the cult of Balaji, as the deity of Tirupati Devasthanam, Lord Sri Venkateswara is commonly known, became very popular, as the famous temple of Kochi (Gosripuram), was consecrated to Balaji around 1589. The popularity of this work can be gauged by the fact that it has succeeded in getting preserved down the generations through centuries, though in a little in corrupt form.

Though there might have been many poems and songs full of a sense of oneness with the deity of their devotion, most could not survive as the Venkatesa Kalyan could. There was no device to get them printed and preserved for posterity either.

Coming down to the second part of the Nineteenth century, we find Smt. Ammula Shenai (1851-1922) also a staunch devotee of Venkateswara of Kochi. When a golden vehicle in the shape of Garuda, for the deity to be taken around in procession, was made available by a devotee as an offering, she couldn't resist the temptation to compose a devotional song full of fervur, to perpetuate the memory of that rare occasion. She belonged to the family of the famous Hari Shenai, who gave the golden Garuda as his offering to the deity; similarly she had composed another song on 'Lakshmipratishtha' in memory of the consecration of a temple to the Goddess Mahalakshimi and the offering ceremony of a necklace to the deity, adorned with jewels.

Narayana Narasimha Pai (1879-1959) who had been by profession, a consultant architect, had his accomplishments in Karnatic music both vocal and instrumental i.e. fiddle and harmonium. His interest in drama and devotional songs led him to compose

many puranic themes in the form of Harikatha, not only in Konkani, his mother-tongue, but in the local language Malayalam and the international language English as well. He has to his credit fifteen such compositions, including one each in Malayalam and English. Two of them are 'Kirtans'. They are Chellayya Charitram (1926-both in Konkani and Malayalam). Kuchelopakhyanam (1926) Krishna-Leela or Droupadi Vastrapaharanam, Prahladacharitam, Satisakku Bai (1934, 1928) Satyavaan Saavitri Santana Gopalam, Nalla Tangaal Charitram, Janma Saphalyam, Partha Sarathy, Pootanaa Moksham, Sri Mahamaya Kirtanam, Sri Krishna Arati (all in the Malayalam script) and Bhishma Pratijna Bhangam (in English). He was equally proficient in Konkani and Malayalam. His Harikatha in Malayalam could easily get the words of praise from a person of the calibre of Sri K. P. Kannan Nair, Chairman of the Ernakulam Municipality, in 1927. Sri Pai had been invited for a performance of his Harikatha in the presence of the Maharaja, of the princely state of Cochin, in 1940, who was pleased to award him a certificate of merit.

Then comes a Vedic Pandit, K.Padmanabha Bhat (1890-1953) adorned with the title of Sahitya Ratnam. He belonged to Cherai, a suburb near the city of Kochi. A priest, he was very much acquainted with the Satya Narayana Vrta Katha, in the Skanda Purana. The original, in Sanskrit, has five parts. But Sri Bhat condensed it into two when he rendered it into Konkani, and printed it in the Malayalam script. This is a typical composition belonging to the Kerala Konkani style. His acquaintance with Sanskrit language can be sensed in this work. Though well versed, he appears to have written nothing much since.

Sri. A. D. Ramachandra Sarma (popularly known as R.C. Sarma) (1896-1982) had a sound knowledge of Sanskrit and Karnataki music apart from Bengali and Malayalam. These helped him to compose his devotional songs, with a rare charm. They are still being sung by many during their evening prayer times. The first collection 'Konkana Bhasha Gana Manjari', was published as early as in 1930. In another collection of sixteen devotional songs, 'Gananjali' (1931), he has contributed seven, the highest

number, contributed by the four contributors. Both are printed in Malayalam script. One cannot forget that his contributions to the Malayalam language, a poem, a treatise on dramaturgy co-authored with his elder brother A.D. Hari Sarma, a biography and some eleven translations of plays, novels and short stories from Bengali by nine different authors, outnumber his contribution to his mother tongue, Konkani.

Special mention must be made of Smt. G. Kamalammal (1910-1983). Her contribution to Konkani devotional literature is significant. She started writing as early as in 1930's. Having been permitted to have her formal education upto the fourth standard only,she managed to be acquainted with the epics, Ramayana and Mahabharata, the puranas, and the poems based on them,etc. in Malayalam. There were some monthly magazines, "Saraswatha Mitram", "Saraswatha Bodhini", which facilitated the literary pursuits of the aspirant. Not only her father, but Sri. A. Rama Pai, M.A.B.L., the Government pleader of the erstwhile princely state of Travancore, himself the author of may works like, "Saraswata Charitram" also encouraged her by writing a foreword to her Balakandam of Raghu-Ramayana, set to the tune by Sri. Venkatesa Kalayan, so very popular at that time. Though it was completed by the 1930s only, the Balakandam could be printed and published, that too in the Malayalam script. Another reason was that the compositors were the local people, knowing only the Malayalam language. again readers were very few in number. So, she had to wait up to 1981 to get her magnum opus, printed, having transliterated it into the Devanagari script and published by the Kerala Konkani Academy (Established in 1980). The Academy dared this venture, as it fulfilled one of its goals and the age-old desire of the authoress at the same time. She had followed, not the Valmiki Ramayana, which had only six cantos but the Adhyatma Ramayana in Malayalam by Tunjath Ezhuttacan as Kilippattu, in its condensed form. According to Dr. D. N. Shanbhag (then of the Karnatak University, Dharwad), "It has been composed in chaste Konkani and can be set to music. Really the Konkani world should be grateful to the poetess". Smt. Kamalammal

narrates it in a straight forward and simple manner and ha
merit of being understandable to all the speakers of Konka
they from Cochin or from Goa.

While transliterating the book from the Malayalam
into the Devanagari, the editor, (Payyanur Ramesh Pai), might
tarnished the historical nature of the language of the work, w
about half a century ago, it is feared; the obsolete forms of us
in the body of the work should have been identified and giver
adequate explanations in the footnotes.

She had composed some more devotional poem
Patra Charitam (1932), Gita Saaram, Sarasvati Stotram; Lal
Devistotram and the like.

Then there were and are a host of devotional poet
composers like L. Narayan Mallya, N.N, Padmanabha Sher
M. Upendra Pai, Vedavadi Ammal, Jambakka, Sumitra
Mamikka Bai, K. Ananth Bhat, Smt. Suseela T. Bhat, G. V
and Somalata Achar. No doubt, Dr. ManoharRai SarDessai
says, "The Konkanis from Kerala have, however, consis
continued the tradition of religious poetry"

(4) Journalism

The story of Konkani journalism in Kerala can be c
ered to have a history of just some seventy years or so, th
with bilinguals and trilinguals. In 1923, A. Rama Pai, a perso
much interested in social and cultural activities, started a m
in Malayalam from the town, Kollam, viz, Sarasvata Bodh
was good enough to give some space to Konkani writings
of course, in the Malayalam script, in the magazine. He succ
in inspiring many writers in Konkani like, P. N. Narasimha
C. Sarma, A. D. Hari Sarma; G. Kamalammal, K. Sre
Kamath, R. Madhava Pai etc. Later in 1932, 'Sarasvata
and in 1934 'Sarasvata Bhushanam' followed suit. In 1944
Sri R. Ranganath Prabhu started a tri-monthly from Purakka
of the earliest habitations of Konkanis who migrated to Kera
Goa. It was a manuscript magazine in the Malayalam scr
published poems like Sri Krishan Stava Matrkakshara M

Sri K. Padmanabha Bhat, also in his magazine and his own articles, poems and stories. He appears to have employed different pen-names, like POROBVIJAY and RAMU in his venture to enrich the treasure of his mothertongue. But he could not succeed, as others of his community were not equally well-versed and well-equipped to imbibe the cultural traits he wanted to instil in their minds.

'Sarasvat Vaani' from Kannur was being published in the Malayalam script for some years, at times with a Devanagari section. From 1978, it was renamed as 'Samaj Digest'.

In 1969, a monthly was started from Ernakulam, viz, 'Sarasvat Youth', in the Malayalam script. Unfortunately its publication had to be abruptly ended that year itself. It was against that background that an organisation, mostly of youngsters, the Gowda Sarasvat Association of Kochi, ventured to publish a monthly, 'Konkan Janata' from 1972 January onwards, also in the Malayalam script. Later, from the 1982 July issue onwards, a Devanagari section was appended for the benefit of people outside Kerala, and not acquainted with the Malayalam script and for a wider circulation, on the model of 'Panchkadayi', published from Mangalore. Though at times the issues are being combined, this is the only Konkani magazine in Kerala, with a glorious history of eighteen years of successful completion. The Diwali special issue, is a speciality, which the magazine adopted from its counter parts in Goa and Karnataka, published every year, except in 1990 due to certain socio-economical developments in Kochi during the preceding months. The owners of this monthly also ventured to start the publication of a collection of short stories from 1978, under the banner of Konkan Janata publications. They had been inspired by the experience of the All India Konkani Sahitya Parishad session in February, 1978, held in Kochi, for the first time in Kerala. But after 1979, when they brought out the second book of short stories in succession, they could not continue its publication for various reasons.

The Samyukta Gowda Sarasvat Sabha of Kozhikode dared to experiment on these lines in 1979 January, by starting a Malayalam, English,Konkani trilingual monthly as its organ, 'Sarasvat

Vaani', at times with a Devanagri section. The first, i.e. January issue of every year is being published as the annual special issue.

In May, 1979 'Konkani Vikas' was started as an English-Malayalam Konkani trilingual quarterly, by the Konkani Bhasha Prachar Sabha of Kochi also, as its organ. But its publication also ended abruptly.

The last to come on the scene was 'Divti' that started publication in 1984 May, as the organ of the Kerala Konkani Academy. This was the first monthly from Kerala to be fully printed in Devanagari script. The 1986 September issue could not be published. But in October 1986, publication of the monthly was started again with the new title, DIVLI, and was published till the 1987 January issue. Then again the publication was interrupted for various reasons. In July 1989, one more issue was released to be followed by none till this day.

The assessment of the services rendered by all these periodicals is not to be underrated, however short-lived they might have been, and can rightly be termed 'invaluable' as in the case of any language.

(5) Novel

Though there are successful novelists in Malayalam belonging to the Konkani speaking community of Kerala, such as Sri. V. Krishna Vadyar (1945) Sri. Bhakta R. Kanhangad (1938) and Smt. Chandrakala S. Kamat (1940), many are yet hesitant to enter the Konkani scene. And even out of many now on the Konkani scene, only one has dared to present us with a novel,nay,novelette, 'Prithivainamah'. This itself speaks a lot of its author, K. Gokuldas Prabhu (1954). Though he belongs to Kochi, being an officer in a nationalised bank, he has to move from place to place, i.e. from Kerala to Karnataka and so on. That a young man of his calibre is inclined to write in Konkani, his mother-tongue, is really something praiseworthy, at a time when those who are learned and well-placed in life, are immersed in the immensities of the officialdom and day to day life, turning their back to language and culture. It is in this context that the contributions of Sri. Prabhu

are to be assessed. It is not an easy matter that he was selected successively in the years, 1981 and '82 for the Kullagar award. He continues to write short stories and articles also, and publishes them in monthlies like 'Kullagar', 'Konkan Janata' and 'Panchkadai 'Rtu',. In the novelette before us, he has succeeded in creating situations congenial to unravelling the material at hand, in the form of a story. His firm belief in the dignity of labour, especially on the land, in the connection between man and the mother Earth, as between man and woman, gives the story new dimensions. As he tells the story of Paramananda, learned young chap with an urban background and Nirmala, a simple rustic girl in Turavoor, a village in central Kerala, he cannot resist the tempation to depict the episode against the background of a countryside full of natural beauty. His mastery over characterisation is also felt, the integrity and innocence of the superstitious villagers, as well. At last, the young, learned urban chap decided to live in the village, taking to agriculture, in the plot of land to which he was the heir. But it is curious to note that words put into the mouth of the characters of Turavoor village, at times, sound unnatural to the people of a village in Kerala. The only consolation is that it was his quest for a united Konkani movement, a standard Konkani literary style, that led him to go to such an extent.

(6) Short Story

Though the art of story telling was prevalent amongst the Konkani people in Kerala, rarely they seemed to be aware of the importance of putting things into black and white. Had they been,we would have been happy enough to have a treasure of Konkani short stories in Kerala. It was only recently that some at least, came forward to collect and publish short stories in book form, though they are being published in periodicals. Yet, so far we have only three collections, none being individual collections.

The first two are by Konkan Janata Publications. 'Konkani Kathashtak' (1978) is the first collection of eight stories by eight different young writers, including one by a woman, who used to contribute to Konkan Janata Monthly. "They deal primarily with the

socio-economic problems of the Konkani society in Kerala. They are amazing by being short and simple and some of them extremely touching. In the story 'Antim Bhik' (The Last Alms) by K. Narayan Naik (1948) we share the deep sorrow of Manoj when it dawns upon him that the children whom he had given alms must have got drowned in the floods. In 'Tamaso Ma' (From Darkness, lead me on towards light) by V. Venkates, we see young Sudhakar, who has been refused jobs, though he has a valid ceritificate Sudhakar comes home and burns the certificate and in that flame sees the glowing truth. It is a severe judgement on our educational and economic system".

As in the case of the former, the stories in this collection also deal with timely soical themes that affect the fabric of the society. Being indirect attempts to reform the society, they are mostly simple in style and content. Some like, "Bhuk Ani Bhik" are novel in character. But mere rendering of puranic episodes is also present in these stories. Some are narrations of thoughts of an individual. In stories like 'Siddhi Kalas' (by V. Venkates) appear to have been elevated to the status of a lyric, because of the peculiarity of its narration. On the whole, the collection can be said to be full of merit.

For some time there was a short story void in Kerala. It was "Katha 83' ,84' ,85'," which filled it: A publication of the Kerala Konkani Academy in 1986, it contains fifteen stories by fifteen different writers, who used to contribute to the periodicals 'Konkan Janata' 'Divti' 'Panchkadayi' 'Konkan Times' and 'Kullagar' the aged and the young, old and new alike. The spirit of experimentation is seen in the story 'Char Barpam' (by N. Prakash), comprising four letters. Generally speaking they are short. In this collection also we find two women writers.

(7) Poetry

Even though, the former generation had kindled the spirit of love for and service to the mother tongue Konkani, the younger generation had not imbibed it properly and publications of poems, short-stories, plays etc., were not taken seriously.

If the number of books published by an individual is the criterion, at first comes a lady, Smt. Vatsala Manju Nath Rao (1925) with three collections,: 'Konkani Padya Sangraha' (1975), 'Phutam Mala' (1986) and 'Kavya Dhara' (1989), with a total number of fifty nine poems. Of these, ten are purely devotional in character. Many sound didactic and some are personal. Her devotion not only to the deities, but to her husband also, no more now, her own personal experiences as a woman, a wife, a widow, a social-worker etc. Puranic personages like Karma, Draupadi and Krishna also are found in a few of theme. This does not mean that she is unaware of the social issues of the day, as evident from some of her poems.

K. Anant Bhat (1938) has been writing in Konkani, for about three decades and his mastery in versification is indeed doubtless. He has to his credit two collections, with 112 poems. Most of them are devotional and have been set to music and broadcast over the AIR stations of Dharwad, Mangalore, Kozhikode, Trissur and Tiruvananthapuram. He is mainly interested in versification of some puranic episodes, that can be easily set to music. Some are didactic in nature. His knowledge of Hindi and Sanskrit has helped him very much in the art of versification, in acquiring a vocabulary, and knowledge of puranic episodes. But one cannot fail to feel his apathy towards the serious problems of the society in which he lives.

N. Purushattam Mallya (1929) Hony. Secretary of the Konkani Bhasha Prachar Sabha, Kochi, had done commendable work for the cause of Konkani. His enthusiasm emboldened him to attempt to compose verses, viz, Govinda Pai Satakam: (1984) containing 101 stanzas in memory of Rashtra Kavi Manjeswar Govinda Pai (1883-1963) and Calcutta Nagari Varusha' (1986), thirty verses, to commenorate the 300th year of the foundation of the city of Calcutta. But poetry is not Mallya's forte.

Mhantari Ajji (1980) published by the Konkani Premi Mandal of Kochi is a collection of thirty five poems. The composer is V. Shet Balraj (1938) engaged in the service of Konkani for the last three-four decades. Though a few poems are devotional in character, most of them bear the mark of his personality, the group

to which belongs, his ideas and opinions of life, his love for his language Konkani, his views on life after death etc.

R. Gopal Prabhu, of Kodunguloor, once an abode of traditional learning, once the capital of the Cherakings of the historical eras of Kerala has composed a poem based on an episode in the Mahabharata, 'Kalyana Saugandhika' (1981). This reminds one of the poems with the same title by the Malayalam poet of the Eighteenth century, Kunchan Nambiar fashioned on the stage art of tullal, an admixture of the various folk arts of Kerala. Unaware of their brotherhood, Bhima showers coarse words on Hanumant, who stood on his way to get the flower 'Saungandhika' for his beloved Droupadi. The poem in the form of a dialogue between the two brothers, in 326 lines, in both the Malayalam and Devanagari scripts, attracted the sight of the Annual Survey of Indian literature (Nov.-Dec., 1982): "Kalyana Songandhik has more vigour more sonority.....Bhima grown too proud of his strength is humbled by Hanumant. The verses have a haunting and lilting rhythm aptly suited for dance. The descriptions are vivid, the rhythm rapid.... The poet takes the opportunity to criticize the present youth and the current fashions in dress and for this makes Hanumant his mouthpiece. The satirical verses are terse and telling but seem to be hardly apt in the mouth of Hanumant, and irrelevant to the context... this however is a good piece of poetry, poetry that can be sung and enjoyed for its sheer rhythmic splendour".

P.N.S Sivananda Shenai is a young promising poet of Kerala. Like many others, he also was writing Malayalam poems the like of which we find in 'Vyasana Sangeetam'. The 1978 All India Konkani Sahitya Parishad Session in Kochi revealed him. He is highly sensitive to the current problems rampant in the society and puts his reaction into blank verse in his inimitable manner 'Kir Kir' (1984) is a collection of nine of his poems typical of his poetic talent, unique in the case of Konkani poetry of Kerala.

Anandachim Padam (1985) is a collection of fifteen verses composed by the author, **N. N. Anandan (1945)** during the period 1974-84. The Annual Survey of 'Indian literature' (Nov. Dec. 1986) comments: "Replete with rhyme and rhythm, they are

pleasing to the ear as to the mind. His song 'Eki Tirthayatra' (A Pilgrimage) displays Anandan's mastery over words and his satirical spirit". So much about individual collections.

R. S. Bhaskar is promissing poet, with his simplicity of language precision of his style and originality of images.

Now, there are other collections. 'Kavitanjali' (1980) is a collection of seventeen verses, by four persons two each from the northen and middle Kerala respectively, i.e. by P.R. Nayak (1938) Payyanur Ramesh Pai (1959) and K. Ananth Bhat & K. Narayan Naik. published by the Gurudev Publications, Kotacherry near Kanhangad, they are mostly devotional in character. A few like 'Sosso Ani Kasav' are didactic. Some deal with the lofty ideals of the puranic personages like Harishchandra and Ekalavya. 'Varadakshina' by P.R.Nayak, deals with the notorions practice of the dowry evil prevalent in the society, especially Konkan community.

'Kavita- '83, '84, '85' is a collection of twenty one poems by as many poets both old and young. As the title indicates, they are selected from the periodicals Konkan Janata, Divti, Rity, Panchkadayi, Chitrangi, and Sarasvat Vani, published during 1983-'85. To sum up, "they illustrate the life of the people in all its variety, calling for unity and march towards victory in the battles of everyday life" (Indian literature, Nov.-Dec., 1087). This book can rightly be called an indicator of the direction and nature of the Konkani poerty in Kerala, in the 1980s.

(8) Essay

An essay is a brief literary form that undertakes to discuss a subject, or express a point of view.

'Lipi' (1986) by **Sri. P. G. Kamath (1926)** published by Kerala Konkani Academy, may be cited as an essay of the first and also the formal type. In this, the author dwells extensively on the problems, especialy of Konkani, regarding script, in the wider context of India, as a whole and comes to the conclusion that Devanagari is the script most suitable for Konkani.

As regards impersonal essays, as in the case of personal essays also, it appears that there is a lack of confidence amongst Konkani writers in Kerala to essay and experiment. This cannot be attributed to Konkani alone, Malayalam, having a relatively rich and varied literature, also is suffering from such dearth. It may be easier to treat a simple subject in a simple style and a complex subject in the style most suited to it. But it is as different a job as walking on the edge of a knife, as that of an essayist who attempts to express himself against the background of a subject or subjects that have manifold dimensions and implications.

(9) Criticism

Literary criticism develops only when literature in general develops, or at least a particular type of literature develops. And the development of Konkani literature in Kerala, whether it be general, on of a particular genre of literature is rather slow. That is the reason why we don't have serious thoughts being expressed, in a series or in book-form, on a particular kind of literature, or even on literature in general.

Prof. R. K. Rao, Dr. G. K. Pai (1936) Sri. P. G. Kamath, Prof. Sivanand Bhat, Dr. Swarnalatha G. Pai, Sri. R. S. Raju, Dr. B. S. Asha, Sri. Indrakanth Vasudev Shenai, Sri. N. Purushattam Mallya, Sri. Payyanur Ramesh Pai, Prof. N. N. Anandan are some who have reviewed or introduced new books. It is doubtful whether these can be considered as criticism in its most modern sense, as they just introduce a new piece of literature or a new author.

(10) Drama

Every year dramas are being staged, either as part of a competition or in connection with the annual day celebrations of an association, in various places in Kerala, from Kasaragod, to the north of Tiruvananthapuram, to the city of Kochi, where the largest number of Konkani people live. We may go to the extent of saying that drama is the most popular of the various Konkani activities in Kerala. A rich literature though unpublished, in the form of drama-songs, is also available. Recently some have been published either

in the form of books or in the form of cassettes. There are many actors, and actresses even, directors and stage managers, singers and drama troupes, who bagged many awards and prizes for their performance. The dramas staged by them have also won regional, and even national recognition at least twice. The total number of dramas staged is not known to anyone as the play/script is prepared on an ad-hoc manner. The playwright when in an urgent need of a script for the stage, writes one. He is least worried about the idea of it being a good piece of literature. And so, once when the drama is staged, the script is left aside without being preserved and printed. The dramas thus staged are roughly estimated to be two hundred. Had the scripts of these been printed and published there would have been books for readers, publishers and artists alike, and Kerala Konkani literature would have got at least some good works.

(12) Biography

All over India, 1976 was celebrated as the 400th anniversary of 'Ramacharitamanas' by Sant Tulsidas. And Konkani should not lag behind in taking part in such a noble event. With this view in mind, Prof. R. K. Rao and K. Ananth Bhat, hand in hand, published a book, 'Tulsidas'. Though small in size, perhaps this is the only Konkani book published to mark the occasion. The publishers of this book are the Konkani Language Institute of Kochi. (i.e. Karanakodam). The life sketch part in prose, has been written by Prof. Rao and the select 51 verses are a translation by K. Ananth Bhat. This book may be conceived as a path setter to greater and nobler attempts on these lines.

Rashtrakavi Manjeswar Govinda Pai was a great poet of Kannada language, though he belonged to the Konkani community of Manjeswar, then a part of Madras province, ruled directly by the British. 1983, his birth centenary year was celebrated in a fitting manner in Karnataka and elsewhere. Kerala Konkani Academy, a premier organisation, established to further the cause of Konkani, celebrated the occasion in Tiruvananthapuram, the capital city of Kerala arranging a symposium on the life and works of the poet

and a poets meet. Similarly, one more function was arranged at Manjeswar, the birth-place of the poet. A book was published to mark the occasion, i.e. 'Shraddhanjali'. (1983). The book contain articles by Sri. Vittappa Shenai, B. V. Baliga, G. G. Vasudev Prabhu, P. G. Kamath and Payyanur Ramesh Pai, throwing ligh on the life and works of the poet and his writings in original Konka and Konkani translation of his writings in Kannada. His contrib tions to Konkani are both in prose and verse. The poems inclu translations of six stanzas from Rabindra Nath Tagore's Gitanja His poems in Kannada were translated by Sri B. V. Baliga a T. Vittappa Shenai. This is, indeed, a valuable contribution Konkani literature.

In 1987, a talented youth, Saratchandra Shenai, ca forward with his book, 'Mira: Jivan Ani Kavan'. The monograph h two parts. The first informs the readers about the life and wor of the great poetess Mira Bai. The second part is the Konk translation of select poems. This poetry is replete with words fr Western Rajasthani and Old Vraja Bhasha. This makes t translation all the more difficult. Saratchandra Shenai has tak pains to be true to the original, to the best of his ability. For th he had to go through as many as fifteen books, on and by h The book a unique contribution to Konkani literature.

(12) Folklore

Konkanis in Kerala, though living in a different and diffic situation, have preserved their rich cultural and religious traditio One form of this can be seen in the folklore. For a long time was preserved in oral tradition from generation to generati Naturally, all the folksongs could not be preserved. It was only 1975, that serious efforts were made for the recording of folkl and publishing in book form. The first book published by Konkani Bhasha Prachar Sabha, Kochi, 'Konkani Lok Geet' (19 belongs to this category. It contains 46 songs related to religious, social and cultural traits of the Konkani people of Ker Their customs,beliefs, relations with Goa, the abode of Konk language, moral standards, etc. are evident in these songs.

first few stanzas of the Balakandd of the Godde Ramayan, are also quoted on the first few pages of the book. To quote 'Indian Literature (Nov-Dec., 1978) : 'These songs are master-pieces of Konkani folklore, handed down by tradition. The themes from common life, songs on Ramayana, Krishna's escapedes in his childhood and youth, folksongs of marriage and lullabies, nursery rhymes and messages from sister to brother......there are lullabies that are similar to those sung in North Konkan.....several songs are occasioned at marriage celebrations where the ladies cut jokes with the bride and bridegroom. These songs are immortalised due to the spontaneous nature and simplicity of expression' The second part of these songs, as mentioned in the preface of the book is yet to come out.

'Konkani Mhanni' (1978) is a collection of 392 Konkani proverbs and phrases also published by the Sabha. One feels that this could have been more comprehensive, as there is no dearth at all of proverbs in Konkani.

It is in this context that, thanks to the efforts of the Kerala Konkani Academy, a collection of 2058 proverbs and 512 idioms and phrases, 'Konkani Mhanuyam Soru' (1985) was published. Complied by late R. S. Prabhu (1878-1956) as early as 1940, it took about a quarter of a century for this invaluable collection to get published. In their editional, Payyanur Ramesh Pai and P. G. Kamath have confessed: "in our own humble way we have tried to evolve a uniform spelling system in this book." It is to be feared that their attempts might have spoilt the very nature of language of the proverbs collected from different parts of Kerala, about half a century ago.

The old folk Konkani version of Valmiki Ramayana, used for the stage art Godde, found in a palm-leaf manuscript, in the Malayalam script, was edited and published by **Rof. R. K. Rao**, Director of the Konkani language Institute in 1989, with a scholarly foreword on the historical facts and also on the theme and nature of the work. The book has 176 stanzas, though at times [illegible]

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According to Prof. R. K. Rao, this is one of the old[illegible] Ramayana story palm leaf script in Konkani language with folk s[illegible] of quality. There are 64 palm leaf scripts containing: Balakar[illegible] (7), Ayodhya Kanda (9), Aranya Kanda (10), Kishkindha Kanda [illegible] Sundar Kanda (6), Yuddh Kanda (25).

This collection starts with a prayer to 13 God[illegible] Vighneswar Guru, Tribhuvanangal, Brahma, Shesha etc. La[illegible] it salutes all Gods (33 Categories). Each line ends on the sylla[illegible] "ga".

The peculiarity of this script is that it begins by remind[illegible] Shravna's affection to his parents.

Shravana starts his journey to Kasi. He is carrying [illegible] parents in two baskets linked by a rod. On the way, they ma[illegible] through a thick forest. At that time his parents tell him that t[illegible] are thirsty.

It is not known correctly when and what time it was writ[illegible] In the year 155, one thousand and two hundred Saraswat Brah[illegible] families had migrated to Cochin. After that they must have stu[illegible] Malyalam. It is not known who is the author of the Konk[illegible] Ramayana. From this Script we may get some information a[illegible] the mode of Konkani language current in 17th and 18th centu[illegible]

(13) Translation :

Translations play an important role in the developme[illegible] any language and literature. They enhance the power of expres[illegible] of a language, enrich its vocabulary, broaden its vistas, ene[illegible] it with new ideas and images.

In Kerala, we have two translations of Bhagavad Gita [illegible] first one having the original along with a free prose trans[illegible] in Konkani by N. Lakshmi Narayana Bhat, the [illegible] Kochi, Tirumala Temple: It has been published in [illegible] also the first translation of the Gita to be published [illegible] Konkani. The second is by Indrakant Vasudev [illegible] version only, and [illegible]shed by the Konkani [illegible] in 1981.

K. Ananth Bhat has translated the select ten verses of the famous Hindi poet Surdas and the book 'Sur Bhajan Mala' (1979) has been published in both Devanagari and Kannada scripts, by Sri Venkateswara publicaitons, Mangalore. This has also the importance of being the only translation of Surdas in Konkani.

'Ek Swapnaco Arthu' (1980) is the Konkani version of the puranic episode in which. Ashtavakra is the hero. The translator is Sudas Shenai and the publishers Konkani Vidya Pith, Kochi. This also has the significance of being the only one of its kind in Konkani of Kerala, at least. The Vidyapith also published 'Goddi Goddi Kannio' [(1981) [sweet stories] a translation of 'Majedar Kahaniyam' by the Hindi writer, Sudarshan Sinha' Chakra'. The translator is Indrakant Vasudev Shenai. "The translation is at once clear and simple, and children of all ages will surely like them". This book also is unique as far as Kerala Konkani is concerned.

In 1981, Konkani Bhasha Prachar Sabha in Kochi, came forward to publish a word for word translation, of 'Srimad Devadasa Stotram, by K. Purushattam Pai, a Sanskrit scholar.

'Jnyan Pana' (Psalm of Wisdom) is a time tested work of Poonthanan Nampootiri, the great Malayalam poet of the 16-17th centuries A. D. Dr. M. R. Panikkar, a physician of Kerala, had translated the work into English and published in 1979. Based on this English version, N. Purushottam Mallya translated it into Konkani to be published by Prof. Visvanath Mallya of Kochi translate the English and Hindi children's stories eight in number. The book 'Kanijain Zhelo' (1984) has been published by the Kerala Konkani Academy. It is a highly devotional sanskrit poem.

'Sri Krshna Karnamrit' by the sage Leelasuka. The first 101 stanzas are published by Dr. P. B. Janardhan (1921) with a scholarly introduction and commentary. Konkani prose version and English verse translation are done by Janardhan himself. The Konkani verse translation is by the poet Sarat Chandra Shenai. (1953).

Swami Ranganathananda, head of the Ramakrishna Math, Hyderabad is a great orator and writes fluently on spiritual themes. His discourses in India and abroad, His books are famous for their

synthesising effect of science and spirituality. 'Eternal Values for a Changing Society' is a famous book of his. 'An Introduction to the study of Girls' and related essays have been translated into Konkani by P. G. Kamath and published by the Kerala Konkani Academy in 1978. This book fills a void in Konkani literature, hence its importance.

Sahitya Akademi, New Delhi, is publishing the histories of the literatures, of the twenty two languages recognized by it and also their translations in the other twenty one languages. As a part of this project, Prof. R. K. Rao has translated the History of the Malayalam Literature into Konkani (1988). The translator has chosen to give the verse quotations in Malayalam, in their transliterated Devanagari script, and their the sum and substance.

Takezhi Sivasankera Pillai is a world famous novelist and short-story writer of Malayalam. His novel, 'Rantidangazhi' (Two Measures), is typical of his writings. This has many translations in languages Indian and foreign. Prof. Rao has translated the book into Konkani, with the title, 'Don' Dangati Bhat' (1989). It reminds one of its Hindi translations 'Do Ser Dhan'.

The first psychological novel in Bengal is 'Chokher Bali' by RabindraNath Tagore. This has been fully translated into Konkani, unlike the English and Malayalam translations, from the Bengali original in the Devanagari script, by N. N. Anandan and published by the Sahitya Akademi in 1989.

(14) Miscellaneous

In a multilingual nation like India, it is imperative on the part of every citizen to learn as many languages as possible for the smooth functioning of the Indian society. And for this learning, materials like self-instructors, bilingual vocabularies, grammars, etc, related to languages akin to them are necessary for all language-groups. These days, many authors and publishers have come forward. The name of Prof. R.K. Rao the Director of the Konkani language Institute, (President, All India Konkani Sahitya Parishad, (1990-'92) comes foremost on the Kerala Konkani scene. A teacher of Hindi, and also of Urdu, by profession, he had ample

experience and more than enough occasions, to train students in the learning process of languages, foreign to them. This can very well be experienced in the case of the series of Konkani self-instructors published by him for the use of Hindi, English and Malayalam speakers. His Konkani Vyakaran (1977) deserves a special mention. Another attempt was that of Indrakant Vasudev Shenai, founder-director of the Konkani Vidyapith, as part of the syllabi for the examinaitons conducted by the Vidyapith. The two parts of Konkani Parichay (1980) were conceived as text-books for students appearing for the examinations. Hence, they had limitations of their own. It is quite natural, that Prof. Rao's experiment excelled those of Shenai who lacked such training and experience, which Prof. Rao had.

His Holiness Srimad Sudheendra Tirtha Swamiji of Sri. Kashi Mutt Samsthan, is in the habit of giving discourses in Konkani, whenever there is a gathering of disciples. They very ofter have the form of parables. Hundreds of them have been recorded by some ardent devotees and disciples. Payyanur Ramesh Pai has collected and edited them and published under the banner of Kerala Konkani Academi, with the title, Saropadesahe Kaniyo' (1989). The imprtance of this book rests on the fact that it is the only book of this type and in Konkani in Kerala.

Appendix I

AKADEMI AWARD WINNERS IN KONKANI

Entry	Year
Shri Ravindra Kelekar ...Himalayant (In the Himalayas) Travelogue.	1977
Dr. Dattaram Sukthankar. Man'ni Punav (Malini Pournima) Essays.	1978
Shri. R.V.Pandit Doria Gazota(The Roaring Sea)Poetry.	1979
Dr. ManoharRai SarDessai. Pisollim (Butterflies).Poetry.	1980
Shri B.B.Borkar. Sasay. (The Holy Presence).Poetry.	1981
Shri LaxmanRao SarDessai. Khobri kaim Vormancheo, Kaim Karmacheo (Stories of my deeds and misdeeds). Essays	1982
Shri Damodar Mauzo. Karmelin. (Karmelin).Novel.	1983
Shri Pundalik N. Naik.Chourang. (The Stage)One Act Plays.	1984
Shri J.B.Moraes. Bhitorlem Tufan. (The Storm within) Poetry.	1985
Shri Prakash D. Padgaonkar. Hanv Monis Ashvathamo. (I am Man Ashvathama).Poetry.	1986
Shri A.N.Mhambro. Ponnji atam Mhatari Zalea. (Panaji has now gone old). Short stories.	1987
Shri Chandrakant Keni. Vhonkolpaunni. (The Bride goes to her husband's house).Short stories.	1988
Shri C.F.D'Costa. Sonshyache Kan. (Rabbit's Ears).Poetry.	1989
Shri Ramesh B.Veluskar. Savulgori (The Shadow White Girl) Poetry.	1990
Smt. Meena Kakodkar.Soponfulam. (Dreamflowers). Short stories.	1991
Shri Nagesh karmali. Vaunshakullachem Dennem (Our Debt to our Heritage).Poetry.	1992

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This 'History of Konkani Literature' studies the evolution of Konkani language and literature from the earliest times to the present day. It also studies the origins of Konkani language and the influence of other languages. It offers valuable information on the pioneers like Krishnadas Shama, Fr Thomas Stephens, Fr Diogo Ribeiro, Fr Antonio de Saldanha, Fr Miguel De Almeida Fr Angelo Maffei. It makes mention of the printing press and its activities. It deals with the repressive measures against Konkani language and the struggle it had to wage for its very survival. It highlights the efforts by Shenoy Goembab and Eduardo Bruno de Souza for laying the foundations of modern Konkani literature. It contains live pen-portraits of authors like Bakibab Borkar and LaxmanRao SarDessai and appreciation of their writings. While giving a panoramic view of Konkani literature in Devanagari, Kannada, Roman and Malayalam scripts, it offers special chapters on Konkani literature in the regions of Karnataka and Kerala. It provides concise information on Konkani journalism, Children's literature, Folklore and folk theatre and follows the evolution of various literary forms like poetry, novel, short-story and essay.

ManoharRai LaxmanRao SarDessai (b18/1/1925, Panjim, Goa) has had a brilliant academic career topping the list at B.A. and M.A. examinations (Bombay University). He did his doctoral thesis in French on 'The Image of India in France' (Sorbonne University). He took active part in the Konkani movement. He presided over the Eighth Konkani Parishad in Goa in 1962, was president of Konkani Bhasha Mandal and Vice-President of Goa Konkani Akademi. He received Goa Kala Akademi Award, Goa state Cultural Award and Sahitya Akademi Award (1980). His important works are: 'Gōya Tujea Mogakhatir', 'Zayat Zage', 'Zayo-Zuyo', 'Pisollim'. He is a member of the Executive Board of Sahitya Akademi.

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